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JULY 2014

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KELIS • METRONOMY • HOODOO GURUS • CHVRCHES (ONLY AUS SHOW) • GROUPLOVE • THE JEZABELS • TUNE-YARDS • 360 • WILD BEASTS
DANNY BROWN (ONLY AUS SHOW) • ILLY • FIRST AID KIT • VIOLENT SOHO • ÁSGEIR • SPIDERBAIT • THE 1975 • BALL PARK MUSIC
ART VS SCIENCE • BURAKA SOM SISTEMA (ONLY AUS SHOW) • THE PREATURES • PARQUET COURTS (ONLY AUS SHOW) • STICKY FINGERS
PEKING DUK • SKY FERREIRA • FUTURE ISLANDS • COURTNEY BARNETT • PHANTOGRAM • DZ DEATHRAYS • SKATERS • GOSSLING • JUNGLE
THE STRYPES • HOT DUB TIME MACHINE • THE KITE STRING TANGLE • RY-X • MIKHAI PASKALEV • WAVE RACER • THE ACID • SASKWATCH
KINGSWOOD • CIRCA WAVES • BROODS • DUSTIN TEBBUTT • THE HEAD AND THE HEART • DMA'S • DARREN MIDDLETON • LITTLE MAY
DARLIA • D.D DUMBO • TKAY MAIDZA • THE CREASES • THE WILD FEATHERS • CHROME SPARKS • FRACTURES • MAS YSA • NICK MULVEY
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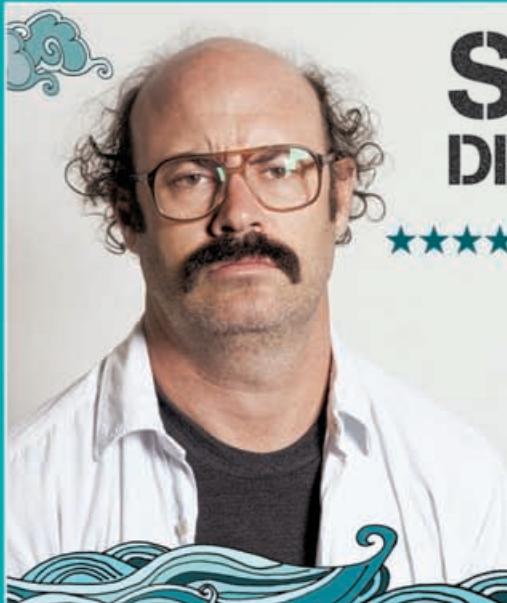


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ROCK FOR ROB Z
FEAT: SYDONIA
+ HELM + RED BEE
+ CHAINSAW MASCARA
+ SOILED EARTH + SLEW
+ KALEIDOSCOPE

SAT 21ST JUNE
MY GENERATION
50 YEARS OF THE WHO
STARRING
SIMON MELI, CIARAN GRIBBIN
& STEVE BALBI

FRI 20TH JUNE
RÜFÜS
“WORLDS WITHIN WORLDS TOUR”
+ SPECIAL GUESTS
HAYDEN JAMES
AND CROOKED COLOURS

FRI 4TH JULY
THE ANGELS
+ SPECIAL GUESTS

SAT 12TH JULY
DAN SULTAN
+ STONEFIELD
+ WAY OF THE EAGLE (DJ SET)

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MR HILL & RAHJCONKAS
MIRACLE ★ MIND OVER MATTER

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TICKET PRICE INCLUDES UNLIMITED RIDES PASS VALID FROM 11.30AM TO 3.45PM ON THE DAY
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30TH APRIL 2014

#36

INSIDE FEATURED

DZ Deathrays

Two Door
Cinema Club

52 Tuesdays

Cut Copy

Russian Circles

St Vincent

Jeff Dunham

Franky Walnut

Pete Rock

The Double

The Perch Creek
Family Jugband

REVIEWS

Album: DZ
Deathrays

Live: Bluesfest

Arts: Julian Clary
...and more

THE GUIDE

Cover: Amos Gill

Eat/drink

Indie News

Opinion

Gig Guide



review

IF DZ DEATHRAYS' EXISTENCE THUS FAR HAS BEEN A PARTY, BLACK RAT IS THE SOUND OF THE DUO STARTING TO TURN DOWN THE STEREO AT THE END OF THE NIGHT.

TOM HERSEY REVIEWS DZ DEATHRAYS [P32]

SOME NEW
TUNES FOR YOUR
WEEK, THANKS
TO SHOOT THE
SUN AND JACKSON
MCLAREN,
STREAMING
EXCLUSIVELY
ON THEMUSIC.COM.AU.

THE BALL
PARK MUSIC
SHENANIGANS
ROLL ON WITH
THE NEXT
INSTALMENT OF
THEIR TOUR DIARY
ON THEMUSIC.COM.AU



review

VIOLENT SOHO @ GROOVIN THE MOO. PIC BY JOSH GROOM

[VIOLENT SOHO] HAMMER OUT THEIR SONGS AT A FRENETIC PACE AND THERE ARE BODIES SMASHING AROUND EVERYWHERE IN THE MOSH PIT.

SALLY-ANNE HURLEY REVIEWS GROOVIN THE MOO [P34]



review

IT SEEMS ALL THAT TIME SITTING ON THE PANEL OF THE PROJECT HAS WORKED WONDERS FOR DAVE HUGHES.
DAVE DRAYTON REVIEWS THE SYDNEY COMEDY FESTIVAL GALA [P36]

GET A LOOK
INTO LIFE ON
THE ROAD WITH
THUNDAMENTALS
WITH OUR
EXCLUSIVE
BEHIND-THE-
SCENES TOUR
GALLERY
ON THEMUSIC.COM.AU.

 THE BALD * FACED STAG	
TUE APR 29	TRIVA \$5 Steak Night Front Bar 7:30pm FREE ENTRY
WED APR 30	MUSOS' NIGHT + Rockin' Weekly Blues Jam Front Bar 8pm FREE ENTRY
FRI MAY 02	STEVE LUCAS & THE X-ASPIRATORS + Peabody + Silo 8pm PRE \$18 \$20 DOOR
SAT MAY 03	EREBUS ENTHRONED [ALBUM LAUNCH] + Innsmouth + Sorathian Dawn + Tyrranic 8pm PRE \$15 \$15 DOOR
THU MAY 08	METAL ON THE BRAIN A Night Of Metal & Trivia feat. Devine Electric & Lilley 6:30pm PRE \$5 \$7 DOOR
FRI MAY 09	ORIGIN [USA] + A Million Dead Birds Laughing + Eternal Rest 7.30pm PRE \$36 \$40 DOOR

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"INSEDIOSUS

PROCESS" (SWEDEN)

DOOM/CRUST SHOW WITH SUPPORT
 FROM "NODDY'S DRIVING",
 "DISINTEGRATOR"

WED
 30TH
 7PM

"BROKEN HANDS"

ROCK SHOW WITH SUPPORT
 FROM "LKM", "SOFT KICKY",
 "STRANGE HORIZON"

BASEMENT

THUR
 1ST
 8PM

"ICE ON MERCURY"

ROCK SHOW WITH SUPPORT FROM
 "CROSSING RED LINES", "RUFFLE
 FEATHER", "MAGNUS", "THUNDER FOX"

BASEMENT

FRI
 2ND
 7PM

DANK DADS PRESENT:

DISCOTEKE 002

FEAT: JENSEN INTERCEPTOR, PRIMAK,
 DUCKEE AND MANY MORE

LEVEL ONE

FRI
 2ND
 10PM

SLAYER DAY 2014

FEAT: "METREYA", "TERREROENTIAL",
 "FREELANCE FUCKWITTS", "MURDER
 WORLD", "ATOMESQUAD", "GUTTER
 TACTIC", "CARBON BLACK",
 "CRYPTIC SCORN", "ENFIELD",
 "AS FLESH DECAYS", "DRILLSAW",
 "WAR OF ATTRITION", "AMORA"

BASEMENT

SAT
 3RD
 12PM

LEVEL ONE

SAT
 3RD
 7PM

CHOPDOG PRESENTS:

"DECLINE"

SKA/PUNK ROCK SHOW WITH
 SUPPORT FROM "CHRIS DUKE AND
 THE ROYALS", "FAUX EFFECTS", "LOCAL
 RESIDENTS FAILURE"

BASEMENT

SUN
 4TH
 3PM

**"TO ENGINEER
 AN EXORCIST"**

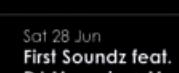
METAL/HARDCORE SHOW WITH
 SUPPORT FROM "CARAWAY SEED",
 "KEMPER FT" AND MANY MORE

COMING UP

Wed 7 May: City Slickers Band Competition : Thu 8 May: Jazz Show with "Octavian", "Thunderthief", "Origamibirds" and guests; Fri 9 May: Basement 8pm: Sludge/Doom Show with "Chaingun", "Chroma", "Summonus", "Lomera", "Arrowhead"; Level One 9pm: Dark Sun presents: Rock Show with "Eyemaze", "Triangle", "Ocean Of Eris", "Vayu"; Sat 10 May: 1pm Basement: Jacques Singer Songwriter Workshop; Basement 8pm: Metal Show with "Hazmat", "Johnny Roadkill", "Nekrology", "Amora" Level One 8pm: Communication Records presents Drum'n'Bass free party ; Sun 11 May: 4pm Acoustic/Rock Show with "Drover Mad", "Red Remedy", Kate Costello, Nico Terrironi, Red Slim

For band bookings please email valvebar@gmail.com

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JUST ANNOUNCED	THIS WEEK
	
Sat 22 Nov Toxic Holocaust & Iron Reagan	Fri 1 May John Newman (UK)
THIS WEEK 	COMING SOON 
Sat 3 May DJ Premier & Pete Rock (USA)	Fri 9 May Children of Bodom
	
Fri 16 May Misery Signals (USA)	Fri 30 May Kingswood
	
Fri 20 Jun Band of Skulls (USA)	Sat 28 Jun First Soundz feat. DJ Maveriq + More
	Sat 5 Jul Bell X1
Fri 27 Jun The Crimson Project	Sat 27 Sep Rebel Souljahz (USA)
<hr/>	
ENTERTAINMENT QUARTER, BUILDING 220, 122 LANG RD, MOORE PARK, SYDNEY	

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the
music
SYDNEY

THIS WEEK

THINGS TO DO THIS WEEK • 30 APRIL - 6 MAY 2014

art



wow



If scoffing chef-prepared Thai street food, fancy cocktail in hand, while musing over a new art installation is your idea of perfect (slightly hipstery) night, then Merrivale's latest destination, A Work In Progress, was made for you. Opening tonight on King Street, and curated by Glenn Barkley and Franck Gohier, both the pop-up gallery and cocktail list promise to be entertainingly ever-changing.

Arts lovers will be leaping into the theatre when the ballet triple bill of *Chroma*, *Petite Mort & Sechs Tänze* and *Art To Sky* pirouettes into Sydney this May. The dark, vigorous performances are made darker still by wild choreography and a soundtrack of eerily beautiful Mozart and Tchaikovsky, and grungy The White Stripes rearrangements. The triple bill soars into Joan Sutherland Theatre for ten performances from Friday to 17 May.



celebrate

Because Sunday brings a glorious day of unrelenting puns, increasingly bad jokes, Star Wars references and extreme movie marathoning. It is May The Fourth Be With You day, a ridiculously punny annual event that serves no purpose other than to make dads and dad-joke-lovers rejoice, and everyone else groan for a solid 24 hours. Love it or hate it, it's definitely a thing, and it's definitely happening – so embrace the day with that Jedi costume we all know you have at the back of your wardrobe.

ENMORE

130 ENMORE RD ENMORE



5 SECONDS OF SUMMER

30 APRIL & 5 MAY



JIM JEFFERIES

THU 1 - SUN 4 MAY



ALEX WILLIAMSON

FRI 2 MAY



STEPHEN K AMOS

TUE 6 & THU 8 MAY



HOUSOS

FRI 9 MAY



THE EMPIRE STRIPS BACK

FRI 9 & SAT 10 MAY

2nd show on sale Thu 1 May!



TLC

FRI 6 & MON 9 JUNE

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WIL ANDERSON • MIKE EPPS • JIMEOIN • CONCERT FOR
CAMBODIA • RUSSELL HOWARD • THE GREAT AUSTRALIAN
SONGBOOK • NATURALLY 7 • THE PAPER KITES • STEVE HUGHES
THE BOOTLEG BEATLES • SCHOOLBOY Q • BONEY M
MELANIE • RÜFÜS • CHET FAKER • HI-5 • SOMETHING
FOR KATE • WOMBAT STEW • THE LEGEND OF LUKE KELLY
HANSON • CELEBRITY THEATRESPORTS • THE DANDY WARHOLS
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THU
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FRI
2
MAY



SAMMY J & RANDY

FRI
2
MAY



CUT COPY

+ Touch Sensitive
+ Nile Delta

THU
8
MAY



TEMPLES

+ Deep Sea Arcade

FRI
9
MAY



THE AXIS OF AWESOME

10
&
11
MAY



THE BRONX

FRI
20
JUN

ON SALE NOW!

COMING SOON:

ROBYN HITCHCOCK & STEVE KILBEY • THE NAKED AND FAMOUS
VANCE JOY • THE ENGLISH BEAT • NORTHLANE • THE WAIFS
THUNDAMENTALS • DRU HILL • GARY NUMAN • CARCASS
LA DISPUTE • HOT DUB TIME MACHINE • DUNE RATS
STORY OF THE YEAR • THE BIG TEASE • NORTHEAST PARTY HOUSE

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OUTKAST



YEO

TIME FOR ANOTHER SPLENDOUR BENDER

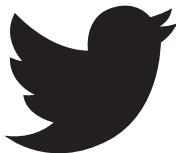
It pretty much makes the winter months worth rugging up for. Splendour In The Grass is back in 2014 and there's a bumper list of internationals and locals that will be making the trip to North Byron Parklands, 25 – 27 Jul. Taking over the Amphitheatre – which is getting its first Splendour run after successfully being introduced at Falls Festival – hitting Mix Up and GW McLennan stages this year are hip hop icons **Outkast** (pictured, only Aus show), Northern Irish indie lads **Two Door Cinema Club** (only Aus show), glamour chav **Lily Allen**, brooding New Yorkers **Interpol** (only Aus show), **Foster The People**, **Angus & Julia Stone**, **City & Colour**, **London Grammar**, **Vance Joy**, **Darkside** (only Aus show), **RÜFÜS**, **Ben Howard**, **Kelis**, **Metronomy**, **Hoodoo Gurus**, **Chvrches** (only Aus show), **Grouplove**, **The Jezabels**, **Tune-Yards**, **360**, **Wild Beasts**, **Danny Brown** (only Aus show), **Illy**, **First Aid Kit**, **Violent Soho**, **Ásgeir**, **Spiderbait**, **The 1975**, **Ball Park Music**, **Art Vs Science**, **Buraka Som Sistema** (only Aus show), **The Preasures**, **Parquet Courts** (only Aus show), **Sticky Fingers**, **Peking Duk**, **Sky Ferreira**, **Future Islands**, **Courtney Barnett**, **Phantogram**, **DZ Deathrays**, **Skaters**, **Gossling**, **Jungle**, **The Strypes**, **Hot Dub Time Machine**, **The Kite String Tangle**, **RY X**, **Mikhael Paskalev**, **Wave Racer**, **The Acid**, **Saskwatch**, **Kingswood**, **Circa Waves**, **Broods**, **Dustin Tebbutt**, **The Head & The Heart**, **DMA's**, **Darren Middleton**, **Little May**, **Darlia**, **D.D Dumbo**, **Tkay Maidza**, **The Creases**, **The Wild Feathers**, **Chrome Sparks**, **Fractures**, **Mas Ysa**, **Nick Mulvey**, and some lucky triple j Unearthed winners, who will be getting announced on the bill closer to festival date. Not to mention, a whole clutch of DJs and producers will also be fronting up, such as **Nina Las Vegas**, **Yacht Club DJs**, **Motez**, **Touch Sensitive**, **Indian Summer**, **Wordlife**, **L D R U & Yahtzel DJs**, **Cosmo's Midnight**, **Sable**, **Kilter**, **Basenji**, **KLP**, **Fishing DJs**, **Paces** and **Charles Murdoch**, who will make sure your body is rocking between sets and late into the night. Plus, there's so many other cool happenings designed to lose track of time, including the Global Village, Tipi Forest, Late Night Comedy Club, Miss Saigon Karaoke and plenty more! Sounds like your bag, baby? Then get your trigger fingers ready this Friday at 9am when tickets go on sale.

RAISE A GLASS

Bodyjar are one of our greatest ever punk products, so scuff up your Vans when the Melbourne legends hit the road to celebrate 20 years of arse-kicking jams and forever epic shows. And haven't the lads pulled out a hell of a support cast, with **Samiam**, **Blueline Medic** and **Clowns** all supporting. Catch this killer bill at The Hi-Fi, Brisbane, 7 Aug; Manning Bar, Sydney, 8 Aug; Corner Hotel, Melbourne, 9 Aug; and Capitol, Perth, 15 Aug.

HOMeward BOUND

Australian-born, American-made, Grammy Award-winning power-pop rocker **Rick Springfield** is back home to play 40 years of hits. Incredibly, these will be Springfield's first ever solo headline shows Down Under, playing 7 Oct, Crown Theatre, Perth; 9 Oct, Eatons Hill Hotel, Brisbane; 10 Oct, Twin Towns, Tweed Heads; 11 Oct, Revesby Workers, Sydney; 13 Oct, Royal Theatre, Canberra; 14 Oct, Enmore Theatre, Sydney; and 17 Oct, Palais Theatre, Melbourne.



"ENOUGH WITH THE SICK BEATS! GIVE ME A HEALTHY, VITAL BEAT"
BUT IT'S SICK AS IN GOOD, YEAH
[@SOLOMONGEORGIO]

RARE BEEF

Melbourne sound fancier **Yeo** has been doing all sorts of great things recently. His lo-fi R&B gem *Girl* made massive waves last year, and now tasty second offering *Kobe* serves us another piece of intellectual pop. He launches the new track 6 Jun, Northcote Social Club, Melbourne; 14 Jun, Causeway Bar, Perth; 15 Jun, Indi Bar, Perth; 20 Jun, Upstairs Beresford, Sydney; 27 Jun, Alhambra Lounge, Brisbane; 28 Jun, Solbar, Maroochydore; and 5 Jul, Transit Bar, Canberra; 18 Jul, Beach Hotel, Byron Bay, with the full run proudly presented by *The Music*.



REMI

THE UNDISPUTED CHAMPION

After taking home Unearthed Artist Of The Year in 2013 behind a slew of essential singles, our anticipation levels have been set in overdrive for **REMI**'s debut LP, and now with new track *Tyson* and an album release imminent (6 Jun), we can celebrate *Raw X Infinity* with the great man when he takes his launch tour around the country. Shows happen 26 Jun, The Small Ballroom, Newcastle; 27 Jun, Trinity Bar, Canberra; 28 Jun, Oxford Art Factory, Sydney; 4 Jul, The Bakery, Perth; 10 Jul, Karova Lounge, Ballarat; 11 Jul, Corner Hotel, Melbourne; 17 Jul, Solbar, Maroochydore; 18 Jul, Bowler Bar, Brisbane; and 19 Jul, The Brewery, Byron Bay. All dates proudly presented by *The Music*.

Factory THEATRE

FACTORY FLOOR



EBOLAGOLDFISH

- + REVELLERS
- + DIVIDERS

FRI 23 MAY



INFINITY BROKE

- + THE HOLY SOUL
- + LOBSTERMAN

SAT 24 MAY



KRISTIN HERSH

FRI 6 JUNE



SLIM JIM PHANTOM

- + FIREBALLS

MON 9 JUNE



INNER FEST!

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- + IDYLLS
- + HIGH TENSION
- + MORE

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FACTORY THEATRE



FRANK WOODLEY

SYDNEY COMEDY FESTIVAL 14

29 APR - 4 MAY



TOM BALLARD

SYDNEY COMEDY FESTIVAL 14

29 APR - 3 MAY



MATT OKINE

SYDNEY COMEDY FESTIVAL 14

30 APR - 10 MAY



EDDIE IFFT (USA)

SYDNEY COMEDY FESTIVAL 14

30 APR - 4 MAY



DAVE HUGHES

SYDNEY COMEDY FESTIVAL 14

30 APR - 17 MAY



LAWRENCE MOONEY

SYDNEY COMEDY FESTIVAL 14

1 - 4 MAY

COMING SOON

UMIT BALI ▷ 2014 GOLDEN GOOSE AWARDS ▷ TIEN TRAN
 VERONICA MILSMO ▷ RONNY CHIENG ▷ A DATE WITH EFFIE
 TOMMY DASSALO ▷ 25TH ANNUAL COMEDY SPELLING BEE
 REGINALD D HUNTER ▷ STEEN RASKOPoulos ▷ RANDY
 THE STEVENSON EXPERIENCE ▷ ANDREW BARNETT
 ALEX WASIEL ▷ WE ARE SCIENTISTS ▷ CHERRYROCK014
 WHITE LUNG & UPSET ▷ RON POPE ▷ THE AUDREYS
 WAGONS ▷ PSYCROPTIC ▷ ABORTED ▷ AKMAL
 NOUVELLE ROYALE ▷ ODE TO A CRISIS ▷ HIGH ON FIRE
 THE BEARDS ▷ WAYNE HANCOCK

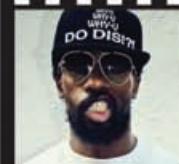
COMEDY STORE

TIX FROM \$10



2014 SYDNEY COMEDY FESTIVAL SHOWCASES

THU 24 APR - SAT 17 MAY



WIL SYLVINCE (USA)

THU 24 APRIL



PAUL FOOT (UK)

WORDS

FRI 25, SAT 26 & SUN 27 APR



JACKIE LOEB & GRETEL KILLEEN

THU 1 & FRI 2 MAY



DOM IRRERA (USA)

SAT 3 MAY



CRAIG HILL (SCO)

TARTAN ABOUT

THU 8 MAY



JEFF GREEN (UK)

ALL GUNS BLAZING!

FRI 9 & SAT 10 MAY



JEWISH COMEDY SHOWCASE 13 MAY

URZILA CARLSON (SA/NZ) 16 MAY

TONY WOODS (USA) 23 MAY



THE BRONX

BACK TO THE BRONX

The band that took hardcore punk and chucked it through a blender is back on Australian shores. Californian rockers **The Bronx** will show frenetic audiences around the nation that brutal party music is far from dead. The five-piece will be supported by the non-stop punk tunes of Melbourne's **High Tension**. Catch both when they hit up the Metro Theatre on 20 Jun. Proudly presented by *The Music*.

ART FASHION

Following on from Fashion Week, the Fashion Edition of MCA Artbar arrives on 2 May, celebrating the relationship between fashion and art. Artists KK+JLD (Kailana Sommer and Jack Dunbar) collaborate with Melbourne's Centre for Style to bring together cutting edge clothes, dance and installation. Students from the Whitehouse Institute Of Design will present artwork-inspired garments in the galleries. There'll also be a performance from drag favourite Dallas Dellaforce and an 'augmented reality' manicure. Then on 30 May Artbar celebrates its second birthday with a big 'ol partay.

PRAYERS ANSWERED

If there's ever a question you've been desperate to have answered by enigmatic collaborator and frontman for The Church, **Steve Kilbey**, your time has come. The iconic guitarist will be interviewed by journalist Paris Pompor. He'll also be answering audience questions and performing on the night. Catch him at Mojo Records Bar on 6 May. Entry is free and open only to over-18s.

ROYAL PAIN

Lorde, the alt-pop queen who indisputably ruled 2013, has rescheduled her Australian tour due to illness. The native Kiwi was scheduled to play shows around the nation from 24 Apr, but doctor's orders have kept her bedridden. While she'll no doubt be back to reign over crowds again, ticket companies are offering refunds for those who can't make the new dates, which are yet to be announced.

SING ME TO SLEEP

Brisbanite Tim Bettinson, better known as **Vancouver Sleep Clinic**, is bringing his ethereal mash-up of subtle melodies and experimental instrumentals back home for his first solo tour. After opening for international acts London Grammar and Daughter, the one-man outfit will play shows around the country, off the back of his new EP *Winter*. Catch his atmospheric indie at Goodgod Small Club on 30 May.

TRAIN TRIP

Prepare for an existential crisis with the trip of a lifetime when the King Street Theatre presents the first Sydney production of seminal, drug-fuelled haze *Trainspotting*. The highly controversial novel, later adapted to film, is brought to the stage in a mix of creative swearing, sex and drugs aplenty. The painful insight into the 1980s Edinburgh heroin scene will enrapture audiences with shows from 8 – 24 May.



"I LOVE RENAMING MY FRIENDS DOGS LIKE A TOTAL JERK"

AFTER THIS TWEET @ELLENPAGE SPENT 40 HOURS RENAMING OTHER PEOPLE'S DOGS BASED OFF PHOTOS THEY SENT HER.



SCENES FROM AN EXECUTION

SHOCKED BACK TO LIFE

Howard Baker's controversial portrait of human tragedy, *Scenes From An Execution*, will be reanimated by the Sydney Independent Theatre Company. Starring acclaimed *Gallipoli* star Mark Lee, Baker's tale of Anna Galectia, the Venetian artist who shocked the nation with her 100 square foot tribute to Christian domination, is a horrifyingly beautiful insight into the human cost of warfare. The season runs from 13 – 31 May at the Old Fitzroy Theatre, Woolloomooloo.

BLURRED LINES

Challenge the distinctions between music and colour with **Jim Moginie**'s new one-off show, *The Colour Wheel*. The ex-Midnight Oil guitarist will bring his decades of experience with the Oils, The Break, Shameless Seamus and the Australian Chamber Orchestra to bear in a performance that examines the relationship between what we see and what we hear. Expect the art of Kandinsky, Klee, Schoenberg, and Bowral-born artist, Roy De Maistre, put to frantic guitar jams when Moginie tears into the Campbelltown Art Centre in Sydney on 3 May.



SHE REX

DODGY DINOSAURS

Rage-on-fire rock is basically synonymous with the driving basslines and grungy, grating vocals of **She Rex** (pictured) at this point. The outfit who prove that girl power is more than just sassy pop lyrics and synchronised costumes are touring again. They're co-headlining with **Lepers & Crooks**, who specialise in mental anthems, tapping into paralysing self-doubt, self-destruction and self-love. Catch both at The Roller Den, 22 May; Mona Vale Hotel, Sydney, 23 May; and The Small Ballroom, Newcastle, 24 May.

local news

nsw.news@themusic.com.au



GOGARTY



KORELESS

MONSTER TOUR

Kate Gogarty and her full band are hitting the road to celebrate their new EP *Monsters*. Hear the group's emotive bluesy folk at Easy Tiger, 6 Jun; Rad, Wollongong, 7 Jun; Transit Bar, Canberra, 13 Jun and The Bush & Bull, Baulkham Hills, 27 Jun.

PEAKING TOO EARLY?

The indie festival that makes all other festivals look like they trickled out of the mainstream, Sound Summit: Festival Of Independent And Innovative Music will go on hiatus in 2014. The decision comes as the festival struggles to raise funds, with festival directors said to undertake a major structural review. If you're experiencing withdrawals, your indie fix of Sound Summit satellite events will be beamed around the world.

PSYCHO IN SYDNEY

Psych-rock, psych-folk, psych-pop, psych-psych – whatever you call it, Deep Sea Arcade guitarist Simon Relf's solo venture **The Tambourine Girls** is an irresistible fusion of heavy rock, Brit-pop and psychedelic elements to get you grooving in your chair. Off the back of his debut EP *The End Of Time*, Relf will play three shows at the Newtown Social Club on 20, 21 and 22 May.

HERD THE MASSES

Currently topping the charts with barely month-old track *Geronimo*, relentlessly happy indie-pop six-piece **Sheppard** will play their infectious jams around the nation. The first independent and self-funded act to hit the top of the ARIA charts in a decade, the Brisbane band will support **Keith Urban** on his Light The Fuse national tour. See them at Allphones Arena on 21 & 22 Jun.

HEAR HEER

The otherworldly dreamscapes that underpin Isaac de Heer's acoustic, soulful, hip hop-influenced tunes take centre stage in the Melbourne singer-songwriter's new album *Summer*, overflowing with wise-beyond-his-years lyricism and expansive folky melodies. Sway to his dreamy jams at Front Gallery in Canberra, 15 May; Yum Yum Eatery, Central Coast, 16 May; The Newsagency, 17 May; and The Green Room, 18 May.

LAY IT ON ME

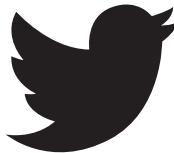
Originally popular in the '70s and '80s as The Layabouts, the now renamed **Leroy's Layabouts** are relaunching their classic rhythm and blues sounds at Petersham Bowling Club, 17 May. Head along to see what they've done to their sax-based 'Jump Blues'.

THE FUTURE AT VIVID LIVE

Garnering a worldwide reputation for their summer-celebrating ambiance as both record label, club host and master selectors of the most exciting Australian artists, Future Classic returns for a Vivid LIVE takeover with the Australian debut of the sci-fi-inspired **Koreless** (pictured), Paris' silk-smooth **Stwo** and Sydney's own sun-kissed electronic prodigy, **Basenji**. It takes place 31 May at The Studio and Western Foyer of the Sydney Opera House. Vivid LIVE is presented by *The Music*.

PRETTY FLY

For those who've ever dreamt of running away to the circus, you should check out **Aerialize's** Open Day on 4 May from 12 to 3pm. There'll be demonstrations of a variety of circus skills and you can even try your hand at some simple routines under the guidance of Aerialize's instructors. Maybe it'll be enough to convince you to sign up for Aerialize's next nine-week adult term classes, which begin on 2 Jun.



**"IF BASICBITCHCORE
CATCHES ON I SWEAR"**
DON'T MAKE IT A THING, @MOLLYLAMBERT!

FAR FROM DEAD

The heavy, '70s-influenced rock of **The Dead Love** has shifted towards the other end of the '70s spectrum, with more electronica and psychedelic elements creating a gritty mash-up in their latest single *The Desert Sun*. The Sydney trio are bringing their new sound to the east coast, playing Cambridge Hotel, Newcastle, 9 May; Spectrum, 10 May.

LAZE UP

Melbourne indie rockers **Jonesez** are hitting the road in May and June to play a series of album launches. They'll bring to the crowds all new material from their third album, *Lazyboy*, out on 9 May. Catch them at The Basement, Canberra, 23 May with **No Assumption**; Lansdowne Hotel, 24 May with **Wasters**, **Propeller** and **Designer Mutts**; and Metro Theatre, 7 Jun with **Horror My Friend**, **The Rocketeers** and **Charlie Monsoon**.

YABBA GABBA DO!

Great news for the young and the young at heart – DJ Lance Rock and his **Yo Gabba Gabba!** gang have just added another couple of shows in Perth and Sydney, in addition to the capital city dates they announced late last year. The colourful characters will now be bouncing into Big Top Luna Park 28 & 29 Jun.

RISING UP WITH THE SUN

Iconic artist **Tom E Lewis**, best known as the star of '70s film *The Chant Of Jimmy Blacksmith*, is touring following the release of his genre-defying album *Beneath The Sun*. Lewis, whose lyrical storytelling and gentle guitar hooks have earned him comparisons to Dylan and Cash, will play Newtown Social Club on 24 May.

BELLE OF THE BALL

Mesmerising prog-rock four-piece **LeBelle** are taking their effortlessly powerful tunes on the road this month. Off the back of their latest single *When You Wake Up*, the Melbourne-based guys and gal blend heartfelt vocal delivery and lyricism with gritty guitar and killer drum beats. They'll hit up The Small Ballroom, Newcastle, 28 May; The Imperial Hotel, 29 May; and Factory Floor, 30 May.

JUST ACCEPT IT

German heavy metal legends **Accept** are coming to Australia for the first time ever for their Blind Rage Over Australia Tour. They maintained international careers for three decades and after some line-up changes, inactivity, reunion shows, plus the addition of Mark Tornillo in 2009, they were back on the wagon and put out strong albums in *Blood Of The Nations* and *Stalingrad*. Now they release *Blind Rage*. Hear it live when the metal elite come to Factory Theatre on 14 Nov.

BEYOND THE MOSH

DZ Deathrays try not to perform while hammered drunk these days, but BBC Radio 1 still need to censor their songs. **Bryget Chrisfield** sits down with **Shane Parsons** and **Simon Ridley** and learns you should expect more than just moshing at their shows from this stage forward. Cover and feature pics by **Cole Bennetts**.

Settling on a table outside Melbourne's Grace Darling Hotel with DZ Deathrays, plus pints of beer (frontman Shane Parson) and cider (drummer Simon Ridley), the pair turn heads in a 'What band are they in again?' kind of way. Their reputations as booze hounds precede them, largely due to that clip for *The Mess Up* back in 2011 (during which both members take turns sculling Jägermeister shots). On performing while hammered, Ridley suggests, "Practise, man, you just get used to it," while

be like, 'Oh, so the rest of the album's gonna be like that.'

"After we released that song, we had people who had never heard us [who] really liked it," Parsons observes, "and then we put out the next one [*Gina Works At Hearts*] and it's still just stepped up... Hopefully everyone's taking on board that we can do both soft and loud." Parsons admits that he found performing *Northern Lights* live challenging at first: "It's starting to get to that point where I'm comfortable with it, but that was one of the hardest things – holding back – 'cause the set's usually just thrashing away. And actually to have a bit where you're

just sings along to that part, that would be nuts!" Ridley contemplates: "And get everyone involved, I guess, in a different way to moshing."

Northern Lights was produced by Andy Savours and recorded in London just after DZ (and Velociraptor, the other band Parsons and Ridley play in) showcased at The Great Escape Festival in Brighton, UK, in May last year. "We spent a day doing that and then we came back and we kept writing and writing – all the rest of the year, for about six months," Parsons clarifies, "and then in December we went and did pre-production with Burke [Reid]. 'Cause we were gonna go back to London, go record with Andy and finish it off, but just money and time and stuff like that – the songs were there but they weren't finished products. We needed some pre-production time, so we did two weeks of just drinking hard and..."

"Working hard," Ridley interjects. The dudes really should look into getting sponsorship. "Oh, Sailor Jerry sent us out, like, 12 bottles," the drummer confesses. Parsons recalls: "Oh, god, I couldn't do anything. I was like I was on Schoolies again!"

"It was funny 'cause Scott Horscroft was there and Matt Lovell and they were all moving in in the same week as well," Ridley explains. "So during the day we'd be writing these songs and practising them and stuff, and they'd be setting up at the house and the studios. And at the end of the day everyone was kind of exhausted

"FOR THE FIRST TIME, PEOPLE WERE SINGING THE BACKING VOCALS!... THAT'S WHAT WE WERE HOPING FOR WHEN WE PUT IT TOGETHER."



his bandmate opines, "I guess it is always a little bit looser when you get pissed, but if I ever get to the point where I'm just so drunk that I'm like, 'Oh, god, I can't even remember what I'm supposed to play now,' you know, that's the hardest thing. Like, 'Oh, shit! How does that riff even go?'" That's happened to me sober, but I don't really let myself get *too* wasted before a show. Not anymore. We did a few when we first started where we were just hammered drunk."

The first taste from *Black Rat*, the follow-up to DZ Deathrays' debut album *Bloodstreams*, came via their track *Northern Lights*, which dropped back in November last year. Is it about the cannabis strain of the same name? "No," Parsons laughs, "Someone has said that [before], though." Ridley suggests, "I think it was [Violent Soho's James] Tidswell. He was upset that we released a song with a strain of weed [mentioned in it] before they [Violent Soho] did."

It also has to be said that long-time fans could be forgiven for doing a double-take when *Northern Lights* was back-announced on the radio. "It got people talking about it, at least," Ridley offers. "That was kinda the plan. I think there's a whole bunch of songs on the record that people expect, but then there's songs like *Northern Lights* that they don't [expect]. And we wanted to put that out so we wouldn't get pigeonholed before the album even came out. You know, if we just released a classic – what people were expecting – they'd just

like, 'I can just stand back and stand on stage and be cool and sorta let the sound go out there,' that was, like, way harder."

If you've experienced DZ Deathrays live, they always welcome stage invaders. "Yeah, the crowd's 50% of the show," Ridley enthuses. During the duo's Secret Garden Festival appearance earlier this year, Parsons points out, "For the first time, people were singing the backing vocals! You know the big 'Ol'is in [*Northern Lights*]?" That's what we were hoping for when we put it together. Si does it usually and then I was like, 'You know, it would be sweet if the crowd

and just wanting to have a beer and it would always just escalate because we're all enablers, so [laughs]. And then Burke moved his stuff in maybe a couple of days later, and he's really into making cocktails so he has this briefcase and there's, like, shakers and everything. So we spent a week doing cocktails." Parsons recaps, "We were just having frozen margaritas every night."

Reid's cocktails weren't the only thing that DZ approved of and both band members admit they'd love to work with the producer again. "It was cool, 'cause he didn't go, 'Alright, so I want you guys to sound like this,'" Parsons tells. "He was like, 'Whaddaya want?' And we were like, 'Well, we kinda want the same record as the first one, but just better – kinda catchier.' And he was like, 'OK.' That'd be the one thing he said, was: 'All I want for you guys is, I just wanna see hooks everywhere.' He's like, 'I want songs that girls can sing along to.'"

Rest assured, Parsons and Ridley reigned in the boozing once they hit the studio proper. "We didn't drink," Parsons promises. "We were working from seven 'til 4am every night just fanning it out and, yeah! Drinking a lot of coffee – a lot, a bad amount probably. I mean, most of the good parts in all the songs [happened] past, like, four in the morning. [Pauses] Well there was one night when we went out to the pub and then got shitfaced, came back, I did some vocals for a song and then we just kinda kept

STUDIO SWOON

DZ Deathrays became well acquainted with The Grove Studios (Shane Parsons: "This was the studio that was built by INXS back in the '90s.") while recording *Black Rat*. They hung out in The Barn for approximately two weeks of pre-production and then moved to the main studios to get down to business with producer Burke Reid. "It's always good to come in with a couple of songs open for the producer to put their mark on it, you know," Simon Ridley points out.

As soon as descriptions of the studio start rolling out (Ridley: "The second week, the hot tub got cleaned so we were all like, 'Yeah, hot tub parties!'"), this scribe needs photographic evidence so Ridley gets his phone out. "You might not be able to see, but there's the hot tub. There was sorta like a glass ceiling and this giant chandelier."

"It's rockstar style in the bush," Parsons summarises. "You'd walk out the back [to this] amazing view of the hinterland and the hills and stuff. And then you go down the steps and there's this huge swimming pool and we ended up taking a PA system down there and just plugging in an iPod or whatever."

Parsons experimented with a few different microphones throughout the recording process this time around. "The first couple [of songs] I did on, like, a \$10,000 microphone – and it was cool. Then we got this other one, which was a \$400 microphone, and used that. The \$400 one is way better for me with the register I sing in and the style... It's the same one Michael Jackson used for *Thriller*. It's just a bit more dirty than that classic radio mic."



Thanks to Daniela (Facebook page, Rats: The Gathering) who supplied the prize-winning rats, Shock and Midnight.

continuing getting shitfaced on that rum until four. And then the next day Burke just didn't get outta bed." Ridley chuckles, "We had a day off that day."

The opening title track on *Black Rats* channels a Beastie Boys kinda vibe. "Oh, glad you got that," says Parsons. "We actually wanted to go for a *99 Problems*, Jay-Z, thing at the bridge, but I really, really like Beastie Boys." Second single *Gina Works At Hearts* is a return to the thrashly, dance-punk we've come to expect from DZ and this single was played on Zane Lowe's show on BBC Radio 1 the night prior to our chat. "We saw it on Twitter," Parsons laughs. Ridley adds, "Cause the BBC are really stringent about not swearing, they sent us through, like, a check of the edit with 'fuck' that they'd taken out of it. And I approved it last night, went to sleep and woke up in the morning and they'd already played it!" Given that the BBC is a commercial radio station, Parsons points out, "They're just like, 'After midnight you can do swearing,' [laughs] whereas when you listen to triple j in Australia it's just – you can have anything [in your lyrics] and they just do a language warning. I remember being a kid and my dad used to listen to triple j – he doesn't anymore, he listens to talkback and he's old, haha, but when he was a bachelor and I was, like, 13, I'd just sit in the car and hang out and listen to that and, yeah! I remember I'd be in the car and there'd be a lot of swearing and he'd be like, 'Ohhhh,' turning it down."



WHEN & WHERE: 30 May, Yours & Owls, Wollongong; 31 May, Oxford Art Factory; 25 – 27 Jul, Splendour In The Grass, North Byron Parklands

THIS IS GROWING UP

Two Door Cinema Club are now playing the same venues as Beyoncé, but **Sam Halliday** still likes to see a bit of rowdiness in the crowd, learns **Benny Doyle**.

Northern Irish sons Two Door Cinema Club are slowly getting used to the idea of a third long-player, with an as-yet-untitled record currently in its infancy, but for the last few months the band have been more domesticated than they have been dedicated to the cause. Not that that's a bad thing though, according to guitarist Sam Halliday, but after finally laying roots away from County Down – Halliday and bassist Kevin Baird in London, frontman Alex Trimble in Portland, Oregon – the trio are currently adjusting to the distance, and the expectation that comes following a pair of highly successful records.

"We're now getting hard into the writing, trying to treat that almost like a job," says Halliday, "[but] with the time difference it's tough. Kevin and I get together most days to write; we use his house because it's more set up than mine – he has a desk, I don't have a desk yet. So we write some music then Alex writes some music and then we use the internet; it's amazing, I don't know why people didn't do it before," he mocks.

The band's last gig was a fairly monumental event, going down in December at London's O2 Arena, a modern behemoth in the city's south east which can welcome 20,000 punters at full capacity. It's typically where your Gagas, Timberlakes and Princes hold court, not so much a proper indie troupe from the Emerald Isle, and Halliday admits with a laugh that the only time he'd been to the venue previously was to see Beyoncé.

"It's not like when we started the band we dreamed of playing arenas, it's just something that's happened," he tells. "And obviously it's hilarious and really fun to play an arena, and it was cool working with our lighting designer to make a big production show as well. We thought we'd made shows like that before but we hadn't."

Two Door Cinema Club did, however, design a pretty worthy musical blueprint for such settings with their second record *Beacon*. A step forward in every way without turning their back on who they are, the 2012 release justified their bigger profile.

"We wanted more variation within the album; that was a conscious decision," Halliday says. "With *Tourist*



History we had loads of songs to choose from and we picked the ten that we thought were the most to-the-point: upbeat, fast, catchy. With *Beacon*, it was nice to have variation in tempo and style. But the overall largeness in sound was

time around, Halliday assures us that the band aren't trying to design ideas to fit others. "We're not trying to restrict it to guitar riffs and catchy melodies," he says, "we're trying to do some different stuff."

Announced as part of Splendour In The Grass for a second time, Two Door Cinema Club have been welcomed with open arms Down Under since their inaugural visit in 2010, when they played an afternoon slot to a packed tent in the Woodford bush.

"I THINK EVERYWHERE SHOULD HAVE A TRIPLE J. IF EVERY COUNTRY HAD A TRIPLE J WE'D HAVE HAD AN EASIER TIME."

down to the production from Jackknife Lee," he adds. "It also came down to having more than one guitar. When we made our first album we turned up to the studio with a guitar in one hand and an amplifier in the other, and we were like, 'Okay, how does this work?' [On *Beacon*] we had loads of amps."

And although it's still too early in the process to make note of any lyrical themes or sonic trends this

"Australian crowds can be compared to UK crowds: they love to drink and be rowdy," Halliday smiles. "But then with the heat I think Australians are pushed that bit further. This one time a group of guys lifted their friend up who was in a wheelchair, and he crowdsurfed in the wheelchair, it was nuts. And he wasn't like, 'Oh no guys, don't do that,' he was up for it – it was pretty impressive."

And knowing very well who stoked the Two Door fire here originally, Halliday sings the praise of the national broadcaster, admitting that Australia was behind the band even before the UK press cranked the hype machine into gear. "I think everywhere should have a triple j," he finishes. "If every country had a triple j we'd have had an easier time."

WHEN & WHERE: 26 Jul, Splendour In The Grass, North Byron Parklands

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A DAY AT A TIME

52 Tuesdays director Sophie Hyde and star Tilda Cobham-Hervey chat to Anthony Carew about filming with the same people for a whole year and life imitating art.

5² Tuesdays wears the formalist gimmick of its production on its sleeve: the film was shot over the course of a year in Adelaide, the cast and crew gathering together every Tuesday. "Films are always made in the same way, and so they'll always produce the same outcomes," says director Sophie Hyde. "And I didn't just want to make the same film. I'm sick and tired of seeing the same characters on screen, and this persistent notion that the most important relationships are romantic relationships."

Instead, *52 Tuesdays* is built around the relationship between a mother (Del Herbert-Jane) undergoing a gender transition, and her teenage daughter Billie (Tilda Cobham-Hervey), undergoing her own coming-of-age change. It's a film, Hyde says, about "questioning the rules and structures of relationships, and families; about gender, sexuality, what it means to be a mother or a child, when you're supposed to be a lover or a friend; all these rules that are in place, that maybe aren't that useful for some people".

"It's funny," Hyde admits, "in making a film about people who're dealing with the difficulty of all these rules to relationships, we ended up making up all these rules about how we were going to film it."

Shooting over a year came naturally to Hyde, a documentarian who previously directed 2011's *Life In Movement* (a portrait of the Sydney Dance Company) with partner Bryan Mason. But it was all new for Cobham-Hervey, who, though now 19 and tipped for stardom, was but a 16-year-old who'd "never even done a school play before" when she tagged along with friends to an open casting.

"I never thought I'd be in a film, and the character description was *nothing* like me, so I had no fear that I was going to get it," says Cobham-Hervey. "Billie is far more fierce, and bold, and sexually aware than I've been. At the age of 16, I'd never had a boyfriend, and I still didn't know how to swear without turning bright red. And the first two lines of the film are 'Fuck.' I thought: I didn't know if I can even do this!"

With Cobham-Hervey and fellow teen-co-stars Imogen Archer and Sam Althuizen taking Tuesdays off high school, those at work on the production found their "weeks cycled from Tuesday to Tuesday". Scripts were only given to actors a week out, and much was improvised which led to life imitating art, and kids growing up on screen. "It was this long, weird process of Tilly informing Billie, and the other way around," Cobham-Hervey says. "Billie was a tool through which I could explore so many things about growing up, and about the world. It's such an informative year of your existence, 16 to 17, and I don't know who I'd be without that experience, without that character." And, true to those looking back on their teenaged days, Cobham-Hervey finds it difficult to look back. "I find the film quite hard to watch now," she admits, "because the experience of making it was so big: it was a whole year of my life. But now it's just an hour-and-a-half long. There



DIRECTOR SOPHIE HYDE. PIC: BRYAN MASON



L-R TILDA COBHAM-HERVEY AS BILLIE & SAM ALTHUIZEN AS JAMES. PIC: BRYAN MASON



TILDA COBHAM-HERVEY AS BILLIE. PIC: BRYAN MASON

"IT DIDN'T FEEL LIKE A PROJECT, IT JUST FELT LIKE LIFE."

was a time, when we were making it, that I couldn't imagine it ever being a film. It didn't feel like a project, it just felt like life."

"There was a time," Hyde counters, "that *none* of us really thought we were making a film. It more felt like we were getting together, and exploring these ideas, playing them out in real locations. There was something nice about it not being made like a normal film, but it could be quite hard. It was a year of really intense relationships. It sounds cliché, but it was really like being in a family: all the good bits, all the shit bits, dealing

with each others' stuff, and not being able to run away from it. And we made it!"

It was, in some ways, like being in a family: Hyde directing, Mason producing/lensing/editing, their daughter, Audrey (six at the time, now eight) playing a role, and Hyde's mother even acting for a scene. It was, for Hyde, a particularly personal work: this transgender tale allowing her to explore her own issues with the intense genderisation of young children, and the societal presumptions about motherhood. All those at work on the production thought, through its making, that it was a "niche" passion project, but after winning awards at Berlin and Sundance, Hyde is optimistic there's an audience there for *52 Tuesdays*. "I don't think anyone believes this is a perfect film, least of all us, and that's certainly not how we've presented it," Hyde says. "But there's an honesty inside of it, and there's something interesting in the way that we've made it, and people have really embraced that."

WHAT: *52 Tuesdays*

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SUNDAY, JUNE 1

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THURSDAY, JUNE 5

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THE ART OF LETTING GO

With a lively hotel room scene playing out in the background, **Tim Hoey** from **Cut Copy** talks to **Benny Doyle** about influencing, implementing and executing.

Only now, after a decade in the game, is it apparent just how influential and inspiring Cut Copy have been to the Australian music scene. Not only is their sonic blueprint referenced across the landscape – from Empire Of The Sun and Gypsy & The Cat to Gold Fields and Rüfüs – but they're also overseas trailblazers, taking electronic music into territories previous uninhabited by Aussie acts. The Down Under dance explosion that's happening in the US right now – thank Cut Copy. Not that Tim Hoey would say such a thing.

"I don't know if that's really up for me to say. We have had bands come up to us and say some of our records have been an influence on them, which is very humbling and really amazing, but it's always hard to say that you've been an influence on someone – it kind of feels narcissistic or something."

The turning point for the Melbourne group was their second album, 2008's chart-topping *In Ghost Colours*, cut in New York at DFA Studios with lauded musician, producer and label don Tim Goldsworthy.

"Making that record was very different to [2004 debut] *Bright Like Neon Love*, which was made in mine and [Cut Copy founder] Dan Whitford's bedroom," Hoey laughs. "We learnt a lot from that process, working in a proper studio with a producer, it was really cool, but every record – every day – has felt like a bit of a turning point for us, because we're constantly learning new things and adapting it to our writing when we move on to the next project."

That mindset is obvious on the quartet's latest work, 2013's *Free Your Mind*, and it extends into the overarching theme, one of togetherness and unity. Hoey says there's a "subversive nature" to the band's fourth full-length thanks to its unabashed positivity and uplifting energy – a path, and perhaps a technique, that all of Cut Copy found interesting to explore.

"The songs [are] very upbeat and immediate, so the transition from the studio to the stage for this record has probably been easier than any other record we've worked on – it's in the spirit it was recorded in as

a band. All the new material has been going over really well, and we've had a lot of people saying that seeing the record played live has put it in a whole different light, so that's really cool."

Recently home as part of this year's Future Music Festival, Cut

"We're bringing all the video and lighting stuff with us that we've got going on with this current tour; it's really exciting and really cool – it's kind of 'epic,'" he chuckles. "We're bringing the whole show back to Australia, which will be fun because we didn't really get to do that on Future or Golden Plains. A lot of the video stuff that we did in the lead-up to the record has somehow been implemented into the live show.

"It's very much about capturing this almost ethereal, spiritual experience, this idea of people coming together, and I think the show really emphasises that even further. And it's been cool doing these shows and seeing the way people have been reacting to it. Maybe it has made them see the record in a new light? But it's very much taking the concept of the record and making it a bit more immediate for people."

And in direct correlation with the transcending appeal of *Free Your Mind*, Cut Copy are having more fun on stage than ever before. "Five minutes before we go on stage [and] we're absolutely exhausted because we've travelled across all these different

"IT'S ALWAYS HARD TO SAY THAT YOU'VE BEEN AN INFLUENCE ON SOMEONE - IT KIND OF FEELS NARCISSISTIC OR SOMETHING."

Copy are returning again to make the most of a seven-day gap in their world tour schedule, playing their first Australian headline shows since winning an ARIA Award for 2011 album, *Zonoscope*. Hoey says the band want to reward fans for their patience and continuing support, and will unleash the complete sensorial experience with Cut Copy's biggest production yet.

countries and cities for weeks and weeks and then as soon as you walk on stage and see the crowd and see how they're reacting it totally resets the clock for you and we very much feed off that. Then when we come off stage we just curl up in a ball on the floor.

"But that's one thing, wherever we go all around the world, people always say they have a lot of fun at our shows, and sometimes we'll go to cities and people will tell us they never see a crowd move like that or engage with a band like that. That's exactly what we want to do, that's exactly what we want to hear when we go somewhere."

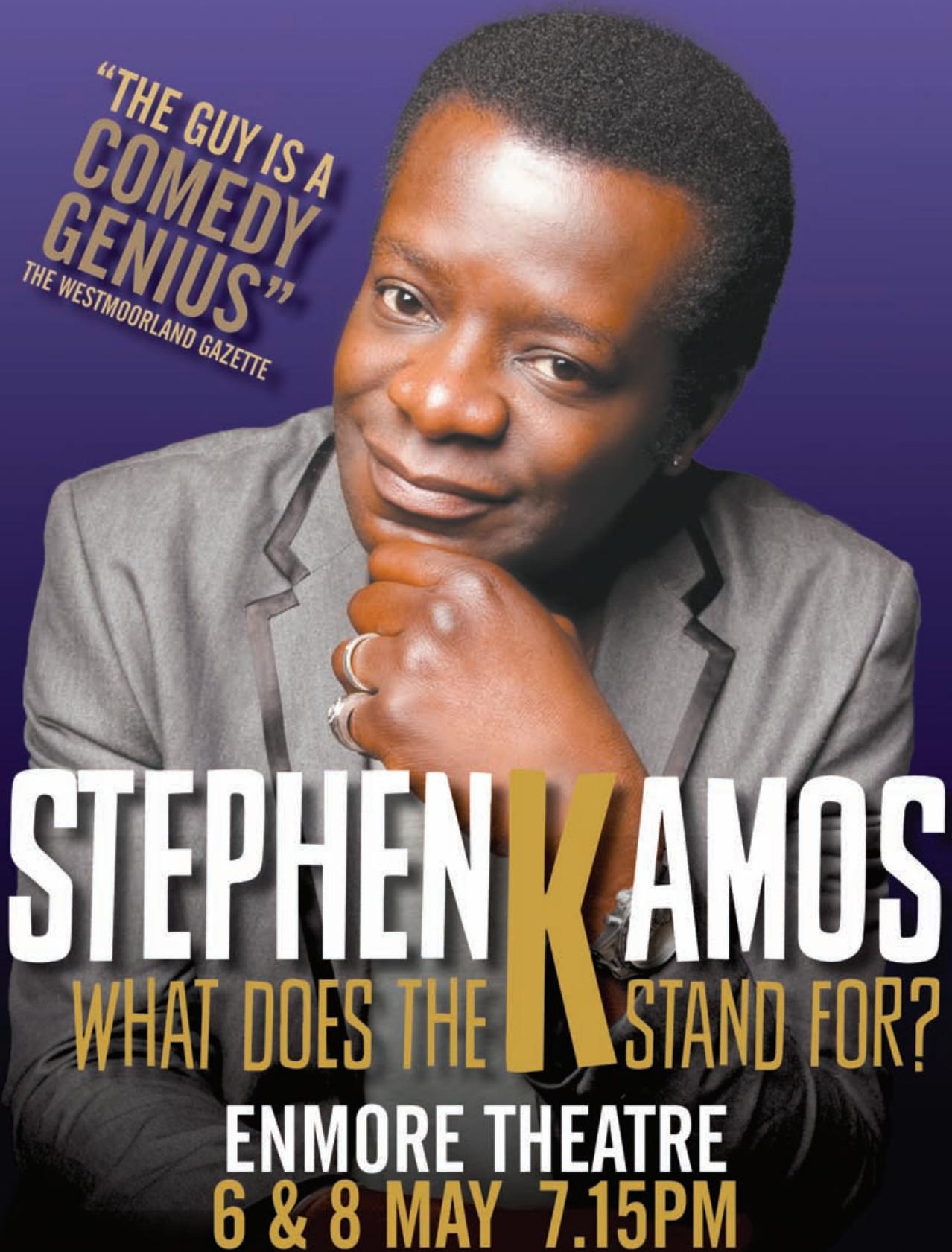
WHAT: *Free Your Mind* (Modular)

WHEN & WHERE: 8 May, Metro Theatre



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PERSISTANCE OF MEMORY

Russian Circles' latest album *Memorial* marks a decade for the band and something of a pinnacle. Brian Cook talks to Cam Findlay about what inspired it, and what it means to them as a group.

There's not too many more dynamic and endearing bands in heavy music than Russian Circles. Since 2004 they have carved out a niche that, while comparable to contemporaries like Godspeed You! Black Emperor and Do Make Say Think, has maintained a unique and satisfying trajectory. Their latest album, last year's *Memorial*, is aptly named. It sounds like the culmination of everything the three-piece have been trying to do over the course of a decade, while still telling you that there's no end to the melodically brutal sound in sight.

"I'm glad that people like it," Brian Cook says. "I mean, it's our fifth album. I think in a way it's really weird, I feel like time's gone by really quickly. I feel like we are still figuring things out. It's like we are a new band even though it's been almost ten years. In some ways it's kind of strange but you know we're an established act. I still feel like things are pretty fresh and new for us. When I think of bands that have put out five albums I feel like that's way later stuff, like a fifth Sonic Youth album or something that's well into their career. I still feel like we're a young band, which is weird. I feel like things are definitely improving. I mean, I look at a band like the Melvins or on a larger scale Pearl Jam and, you know, not everything's on a constantly upward trajectory. At some point they put out a record and long-time fans go, 'Why did they do this?' Every time we put out a record I'm kind of bracing myself for that, but so far that hasn't happened. That's something I'm always grateful for."

For fans, the release of any Russian Circles album is a big deal. Cook, along with Mike Sullivan and Dave Turncrantz, have had the advantage of that still youthful presence to fuel an album every two or so years, meaning that there's little time between touring and recording. There's no doubt that the internet has quickened the pace for fans to hear new material, but Cook – an enigmatic record fan – is careful to not make the argument that digital is now the only way to go for

you immediately write something off. I'm still kind of an old dude who likes cleaning a record and that stuff. I like having the vinyl in your hands. It's nice hearing all the digital stuff come out, there is some pay-out with that, but the release date is still the big one for me. I'm still in the record store every Friday. And that's what I've always wanted with our music. I've wanted people to make a connection to it. You know, they can have whatever idea about the music, everyone has their own opinion. But I at least want them to have a proper opinion."

Russian Circles have been famously open-minded about what people take from their music, be that through not labelling it one genre or another, or stating in interviews that there's no strict message to any one song. Part of this idea comes from the trio's writing process, which comes not from a standard set of ideas, but from a fluid movement of feelings and instincts that grows through playing music. Cook is quick, once again, to denounce any concrete idea behind *Memorial*. "There wasn't especially too much of one thing," he says. "Musically, I guess I was really personally obsessed

"SPEND SOME TIME WITH THE RECORD, FORMULATE AN OPINION ON IT. DON'T JUST LISTEN TO SOUNDCLOUD AND FIRE OFF ABOUT IT."

feels like old news. But you know, the flip side of that is internet feedback in general isn't something that I'm too concerned with. On the internet everyone's allowed to have an opinion, but there can be too much opinion. It's like, spend some time with the record, formulate an opinion on it. Don't just listen to SoundCloud and fire off about it. Absorb it before

with Genesis, *The Lamb [Lies Down On Broadway]*, like a pretty prog record. Then, like, metal... It's a weird one that people reference; there's definitely an element of black metal stuff in our musical background, but I always get really hesitant to cite that as an influence. I like a lot of that stuff because I think it pushes a lot of boundaries in terms of having super atonal and really interesting new textures for metal. That sort of aesthetic is cool for those bands, but not something we want to embrace. I guess we'd rather take those elements on our own and push the boundaries in our own way."

WHAT: *Memorial* (Sargent House)

WHEN & WHERE: 3 May, Manning Bar



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LIVING THE MAKE BELIEVE

It's been a massive couple of years for **Annie Clark** and she simply won't sit still. On the eve of the release of her self-titled fourth album, the lady chats to a gushing **Ben Preece** about all things **St. Vincent**.

St. Vincent has been moving at breakneck speed in the last couple of years, releasing and touring her third album, *Strange Mercy*, in 2011, before leaping immediately into a project called Love This Giant with none other than David Byrne. It seemed in this time, the world really started to catch on to what can only be described as the genius-like traits of Annie Clark. Her new self-titled record again has appeared very quickly and here she is sounding even more assured, more confident and more inspired than ever.

"It's a bit of blur for me, actually," she confesses, "because basically the creative process is more mysterious to me now that it has ever been. I used to talk about it with this, like, false authority like I knew and I remembered how everything was created and I knew, you know, everything! I was out on tour for a year-and-a-half between *Strange Mercy* and then right into *Love This Giant*, but I hadn't had any time to properly sit down and write anything. But I had collected a whole bunch of ideas; you know, I would wake up in the middle of the night singing a melody and begrudgingly get up and put it into my iPhone so I wouldn't lose it. You live your life and you have stories and you have things you want to say, so I got back after *Love This Giant* – the first leg of that tour – and I thought I was going to take some time off and just readjust and, I don't know, whatever, do what people do. But I realised that the best way to simplify where I had been was to start writing and just write my way through it. It was a great way to do it because I didn't feel any pressure because I don't think anyone was expecting a record from me so soon. I just approached the record with a whole lot of confidence and abandon."

Clark says that with *St. Vincent*, she "wanted to make a party record for a funeral" and there isn't a better way to sum it up overall – the album spills over with hooks and grooves but not by sacrificing the substance, the mindful lyrics and outright intelligence.

"I was out there touring *Love This Giant* with David [Byrne] and people were really inspired to dance," she explains. "The show was choreographed and there was just a lot of movement and freedom. I don't know how



conscious it was but this time around I wanted to make something that people wanted to dance to that was very groove orientated, but I also wanted to make sure that it had heart and all that.

"I don't really spend a lot of time trying to fit in," Clark continues. "I try to make music that I like and I believe and I think

idea of how things are supposed to be, but sometimes how things actually are is absurd or bizarre. So the thing that I sometimes do artistically is – consciously or not – is take something that is recognisable and conventional and then just turn it about 30 degrees clockwise and then there's something in that form that I recognise but this is a slightly new take on it."

And with a sly hint of a festival appearance later this year, Clark admits to being in a good place, somewhere she fancies as a truly unique way of living.

"We live in a world that, for a lot of people, the world of 'living your dream' is *not* on the table. People have tough lives and have nowhere near the access to opportunities

"THE CREATIVE PROCESS IS MORE MYSTERIOUS TO ME NOW THAT IT HAS EVER BEEN."

is interesting. I trust my intuition about what is interesting and I trust that I have ears and I'm a human being and if I like and if I believe in it, then it's going to resonate with people. How many people, that's always the question mark, but I don't sit back and worry about how many might relate. I trust this universal uniqueness of humanity. I'm very aware of this

or quality of life that we have access to. There are lots and lots of talented people with a similar work ethic who don't get to do what they love and make a living out of it. It's a very rare thing – I get to make believe all the time and make a living out of it. But also I can connect with people doing that – that's the best thing. All the other stuff, the traditional trappings of fame and the like, I am sure that's fine because, let's face it, who doesn't like a free drink once in a while, but that's very low on the list of things that really matter."

WHAT: *St. Vincent* (Republic/Caroline)

WHEN & WHERE: 25 May, VIVID Live,

Joan Sutherland Theatre, Sydney Opera House

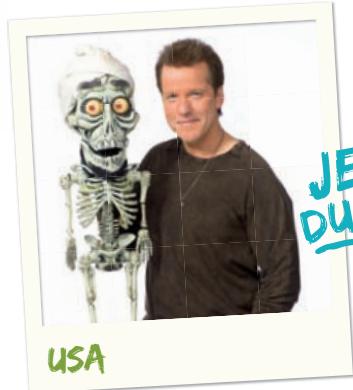


STARDOM FOR DUMMIES

Jeff Dunham isn't just the world's most famous ventriloquist, he's a globe-trotting stand-up, You Tube hit and entertainment brand. However, on the eve of his latest Oz tour he tells **Paul Ransom** that it's not really about him.

You wouldn't pick ventriloquism as a star vehicle, yet for America's 'super celebrity of the dummies', there was never any choice. By age ten he was already performing and when he created his now world-famous character Achmed The Dead Terrorist in time for the DVD and YouTube explosions, his profile, bank balance and working life were transformed. Dunham is now solid gold A-list.

All of which means there's a career guidance counsellor out there shaking their head in sheer disbelief. "My junior



JEFF
DUNHAM

high school counsellor, Mrs Lutz was her name, was talking to all the eighth graders about what the future held for them. I remember her saying, 'Well, what are you thinking about doing when you're older?' and I looked a bit confused because everybody already knew, including her, that I was the ventriloquist kid, so I said, 'Well, I'm gonna be a ventriloquist.' I remember she took off her glasses, crossed her arms and said, 'Now Jeff, let's be realistic.'

Yet even with his latest TV special, *Achmed Saves America*, just released, a bestselling autobiography doing the rounds and a brand

new *Disorderly Conduct* world tour on the schedule, Dunham still has 'pinch myself' moments. "If you'd told me ten or 12 years ago that Achmed would take off and I'd be doing shows outside the US, *that's* when I would have looked at you and said, 'Hold on, I'm going to Kuala Lumpur? What's a 'Kuala Lumpur'?"

However, he refuses to put his success down to the novelty of his art. "I've always looked at my act as stand-up comedy that happens to use ventriloquism as the vehicle. If I could stand on stage making the dummy talk while drinking a glass of water, I think my career would have gone pretty much nowhere. I'd be doing corporate shows and birthday parties."

Aside from Achmed, Dunham's roll-call of oddballs includes the curmudgeonly old Walter, redneck Bubba J, the fiery Mexican Jose Jalapeno and the loopy and frenetic Peanut. These are the people, Dunham insists, that truly *make* his show. "Characters can get away with more because there's some kinda *innocence* assumed there. But really, I'm the victim of whatever my audience is laughing at. Whatever they laugh at I'm gonna go back and expand on."

Unlike the *South Parks* and *American Dads* of the world, Jeff Dunham isn't about scoring satirical points. "I'm not trying to get away with anything or teach anybody anything and I don't have any political motivation. I'm just doing it to give people some entertainment and help them forget their troubles for a couple of hours."

WHAT: Jeff Dunham: *Disorderly Conduct*

WHEN & WHERE: 17 May,

Qantas Credit Union Arena



FRANKY
WALNUT

AUS

TO BE FRANK

Hate mail and getting kicked off stage midset is all in a day's work for country music's most misunderstood son, **Franky Walnut**. The man behind the akubra, guitarist-turned-comedian Keir Nuttall discusses the project with **Daniel Cribb**.

"It kind of happened accidentally," Keir Nuttall explains the origins of his alter-ego Franky Walnut. Better known as Kate Miller-Heidke's husband and guitarist, it was while Nuttall was writing with her that comedy songs surfaced, slowly collecting on the sidelines until there were enough to do something with. "I did an EP of five of the [album] songs – rougher recordings, and when I played with Kate at the Port Fairy Folk Festival I did the Franky Walnut thing in the middle, and the CD sold really, really well, and then it turned out that the pressing factory had made a mistake and it was Shannon Noll on the CDs instead of Franky Walnut," he laughs.

The first real interaction many had with Walnut was at Miller-Heidke's Heavenly Sounds tour in 2013. Unfortunately, he was pulled last minute from all the capital city church shows, after it was pointed out maybe some of his material wouldn't be suitable.

"A lot of the time it gets misunderstood if I get booked in the wrong venue. Like I got booked to play the Beach Hotel in Byron and got kicked off the stage halfway through because they just thought I was a really bad country performer. They really didn't get it," he laughs.

He plays the role so well even long-time fans don't make

the connection. "At one point, at one of [Kate's] shows, a guy marched into the lobby like five minutes into my set and demanded that the staff pull me off stage because it was smutty and disgusting, and said, 'Kate Miller-Heidke does not want this person. He's misrepresenting her, he's smutty and terrible,' and the staff guy goes, 'That's her husband,' and the guy goes, 'I don't care who it is, he's got to go off stage!' and he ended up demanding his money back and him and his wife got their tickets refunded."

As simple-minded as the character of Franky Walnut may be, influenced by the likes of John Williamson,

Rodney Rude, Louis CK and more, Nuttall, with a little help from multi-instrumentalist Sally Campbell, hit the nail on the head with his debut, *The Franky Walnut Reflective Drink Coaster*. Realising musical comedy is such a fast-moving beast he's already put the wheels in motion for album number two. "[Campbell] actually has a background in bush bands and stuff, so she made it sound like genuine bush music. Although the new stuff that I'm doing for the second record has got a lot more different styles of music – like there's a metal song and a hip hop song... I want to expand out from [country] – that's still going to be a big backbone of it – but, I don't even really like country music," he admits, laughing. "So to keep doing it is going to drive me nuts."

WHAT: Franky Walnut: *Australiana Musical Comedy*

WHEN & WHERE: 2 May, Factory Theatre Supporting

The Beards; 8 May, Studio 6; 9 May, Tattersalls Hotel;

10 May, Collector Tavern; 5 Jun, Mona Vale Hotel; 6 Jun,

Wollongong Uni; 8 Jun, Captains; 11 Jun, Carrington;

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NEW WORLD ARTISTS UNFD THE MUSIC BLUNT

ROCK THE BELLS

Pete Rock is a legend of New York City hip hop; he chats to **Chris Yates** from his crib ahead of his return voyage to Australia.

Real hip hop heads that came up in the '90s golden era treat the work of Pete Rock with an almost holy sense of importance. Rock has maintained his credibility and reputation through not just his own highly regarded works, but for the contributions he has made to the production of other artists.

It's hard to imagine a more influential track than *The World Is Yours* by Nas, from his 1994 classic album *Illmatic*. Even 20 years on it sounds as fresh and unique as ever, the *Scarface*-referencing track still very much the jewel in Nas' crown and probably one of Rock's most famous beats.



"After Nas there will be no one else," Rock says definitively. "It's sad because the way hip hop sounds today it doesn't seem like the artists are like who we were in the golden age, not to be disrespectful. But I just feel that with *Illmatic* that's a one-time only thing. You have to cherish and praise it and keep it on the mountaintop, and celebrate it. When you listen to Nas' lyrics you can see it in front of your eyes like you're watching a movie. It makes me feel great that I'm a part of that album."

Although he's worked with so many greats, Rock still finds it easy to pinpoint his most important collaboration.

"I would probably have to say working with Russell Simmons and having a shot to work with Run DMC was the most important thing I've ever done in my career," he says proudly about his track *Down With The King*. "It is one of the highlights of my career. Growing close with Jam Master Jay and having him become a close compadre. He was a guy to know, I hung out with him in Jamaica, Queens, and he would come to hang out at [Rock's late cousin] Heavy D's house and then we would come back to the basement to make beats."

Despite things looking back on track for Pete Rock and his old collaborator CL Smooth in 2013 (they had a very public falling out in the early 2000s) it seems that situation has taken another turn for the worse, with Rock apologising and saying that no collaboration was forthcoming. More reassuringly, future releases for Rock that he could talk about sound very tantalising indeed.

"I'm very excited about a lot of ventures I have coming up," he says. "I'm working on new beats for a new *Petestrumentals* and *Soul Survivor 3* [He adds that Smoke DZA has already recorded a track]. I'm working with De La Soul on a new EP, working with Mack Wilds again, Pusha T and a couple of other people."

Rock's upcoming tour sees him side by side with Gang Starr's DJ Premier, jumping between tracks and trying to show each other up – a hip hop dream team with the tour billed as Collusion: DJ Premier x Pete Rock.

"Definitely, that's what the whole tour's all about," he says reassuringly. "We're gonna go back and forth with genres and year-spans of music we grew up with all the way through our careers in hip hop."

WHEN & WHERE: 3 May, The Hi-Fi

WHEN YOU ISN'T YOU

Comic actor **Richard Ayoade** gets philosophical with **Anthony Carew** about his latest film.

Richard Ayoade is a well known face from English comedy, having found fame in *The IT Crowd*, cult in *Nathan Barley*, and strangeness as Dean Lerner. But watching *The Double*, his second feature, shows that the 36-year-old's true home may be behind the camera. It's an adaptation of Fyodor Dostoyevsky's novella that takes place in a surreal dystopia: a nocturnal, oddball realm representing a "vision of what people in the '50s imagined the future would be". It's, in Ayoade's estimation, a work that dares employ "non-realistic art direction".

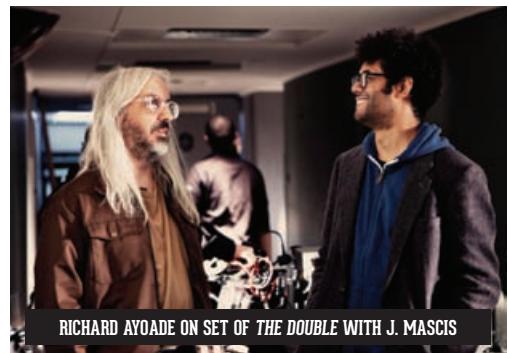
"What I like about silent films, old Hollywood films, is that they use the entire backdrop – the set, the music, the lighting, the framing – to communicate something about the characters, and the emotions they are feeling," says Ayoade. "Now, I feel visuals are simply meant to be really epic and technically impressive, or just real. To me, both those ideas can be kind of boring."

So, *The Double* stages a retro-futurist world of vast shadows, creeping darkness and foreboding buildings to communicate the loneliness of living in a city. "Loneliness is a huge part of everyone's lives now. People don't really connect with other people; everyone's lives are like endless work and consumption, taking place in parallel. And in [this] post-digital world, we're conditioned to feeling like we have complete flexibility and fluidity; that we could go pick up and leave, change our lives. So, I wanted to create

this world that viewers felt like our character couldn't leave; that he couldn't just quit his job, or skip town; that he was trapped."

'Our character' is Jesse Eisenberg's workaday prole, pining for Mia Wasikowska and spending his hours toiling at a bizarre datamining agency. Riffing on the original tale, he's horrified when the office hires a doppelganger who's everything (confident, charismatic, sexually experienced) he's not.

"I like the idea that someone can be so invisible, so lonely, so put-upon, that when their precise replica appears no one even notices, and that when they



RICHARD AYOADE ON SET OF *THE DOUBLE* WITH J. MASCIS

point it out to everyone, no one cares," Ayoade chuckles. "[It's] very relatable in an era in which everyone has these constructed avatars, these best versions of themselves online."

At this point, promotional chit-chat gets plenty philosophical ("Being self-conscious just means being human", "Does anyone give a straight answer to anything? Is anyone even capable of it?" and "It would be grotesque if you could be fully represented in an article, able to be summarised in a hundred words"), before settling on a sentiment. "Dostoyevsky said: 'Everyone's got different versions of themselves that they're prepared to admit, and a version that they're not even prepared to admit to themselves.' How people see themselves, and their concerns about how the world sees them, these persist through every era."

WHAT: *The Double*

In cinemas 8 May

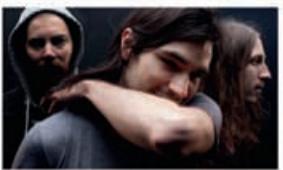


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NICE JUGS

If you believe the adage that fish and family go off after three days, spare a thought for **The Perch Creek Family Jugband**. **Samson McDougall** gets familiar with **Camilla Hodgkins** and **James Chandler**.

Camilla Hodgkins describes The Perch Creek Family Jugband's situation as a kind of "weird social experiment". Of the five band members, four are siblings from the Perch Creek Hodgkins clan and the other bloke is Camilla's partner, James Chandler. While siblings may not be your first choice for creative cohorts, TPCFJ have made the jump from street corner novelty busking act to full-blown touring and album-making band. "We used to see ourselves as just people who busked together," says



Chandler. "But then we started to see ourselves as a band doing proper band stuff and actually, you know, artists... You could just busk forever, or you could go on a journey and see where the band takes you."

The switch was flipped following the band's 2010 trip to Europe. Having successfully toured overseas and actually broken even, the group upped stumps and moved south to Melbourne in 2011. "Our brother Christi, who's the harmonica player, was 16 at the time, so he was still in high school," says Hodgkins. "He really wanted to come with us so we

all rented a house together and found a school for Christi to go to so he could do Year 11 and 12, not that he ended up going that much 'cause we were always away on tour. But it kept the parents happy."

For their second album, *Jumping On The Highwire*, the Hodgkinsons and Chandler set up in a house on Victoria's Mornington Peninsula for eight days of intensive creativity. Song-wise, they arrived with nothing but instruments and scrap paper. "We decided to try and make a routine," says Hodgkins. "So we started at a certain time and did stream-of-consciousness writing and read it all out and just got comfortable with it, I suppose, being able to write whatever shit we wanted and being prepared for other people to say that it was shit... With five people there, there was gonna be some good stuff crop up."

The result of the experiment is a wider-eyed and far more diverse record than its predecessor. "I mixed the album so I've listened to it, like, ten million times," says Chandler. "What's funny is finding pieces of scrap paper – we've got this big pile of all of the rough workings – and flicking through them. It's like, 'Rubbish, rubbish, rubbish. Oh! That's the line from this song that's now so familiar to me.' I'm like, 'Oh, that's where it came from.'"

WHAT: *Jumping On The Highwire*

(Raggy Records/Vitamin)

WHEN & WHERE: 7 May, Lizottes,

Kincumber; 8 May, Lizottes, Newcastle;

9 May, Beach Bar, Wollongong;

11 May, Lizottes, Dee Why;

12 May, Newtown Social Club

6TH - 9TH





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DZ DEATHRAYS

Black Rat

I Oh You/Liberation

You can't stay young forever, and you can't party like you're young forever. Even Lemmy's got diabetes now, and if lifestyle choices can catch up with Lemmy, what hope do the rest of us have? On their second full-length, Brisbane's perennially partying duo sound like they're starting to come to grips with this realisation. But what's so compelling about *Black Rat*, the band's follow-up to their 2012 debut, *Bloodstreams*, is how subtly they are transforming away from their indie punk party thrash origins. And that's a good thing because, rather than devolve into a parody of their former selves and become LMFAO with greasier hair, DZ Deathrays are maturing and finding ways to up their musical game on *Black Rat*.

There's still the same mix of pulsating dancefloor rhythms colliding with gnashing garage punk guitars and Shane Parsons' howls, especially on cuts like *Gina Works At Hearts* – but where



things used to be charmingly shambolic, structure now seems to be more of a consideration. Things are getting tighter and the pair are writing better songs, like *Night Walking*. As a result, *Black Rat* sounds like a record you could listen to when you're pre-gaming ahead of a big Saturday night, or when you're going to work on Monday morning.

If DZ Deathrays' existence thus far has been a party, *Black Rat* is the sound of the duo starting to turn down the stereo at the end of the night to let people know it's time to leave. It's going to be exciting to see what they do for the after-party.

Tom Hersey

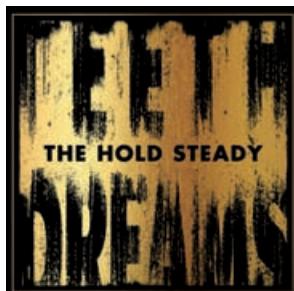
THE HOLD STEADY

Teeth Dreams

Razor & Tie/Sony

From the first line of *Teeth Dreams'* opener *I Hope This Whole Thing Didn't Frighten You* – which finds frontman Craig Finn proffering a typically conversational “I heard the Cityscape Skins are kinda kicking it again,” referring to his old gangland protagonists – it's clear that Brooklyn-based rockers The Hold Steady are venturing back (at least in part) to the interrelated narratives that made their first albums so compelling.

While Finn's lyrical web is as intoxicating as ever, the more considered approach of their last two long-players (2008's *Stay Positive* and 2010's *Heaven Is Whenever*) has been largely eschewed for a more rock-heavy musical bed. The “woah-oh” choruses of yore are still largely absent but their propulsive bar-room aesthetic has been strengthened by the addition of ex-Lucero guitarist Steve



★★★

Selvidge, who locks in with fellow six-stringer Tad Kubler to illuminate tracks like supercatchy *Spinners*, the barbed *Big Cig* and the acerbic *On With The Business*. Semi-ballad *The Ambassador* is classy and brings a welcome change of pace, while epic drug-addled closer *Oaks* is possibly the band's most intense moment to date.

So much has changed with the passing of time that it will inherently be difficult for The Hold Steady to ever again replicate the heady rush of that early material, but *Teeth Dreams* is a pretty decent stab, and by dint of this their best album in some time.

Steve Bell

album reviews

IN HEARTS WAKE

Earthwalker

UNFD

Yet another standout Aussie metalcore act in a long line of domestic heavy progression, In Hearts Wake have chosen to make a powerful and positive statement with their second record, *Earthwalker*. It's a brave release – one that encourages you to think about the life you live and the changes you can make. This could have come across as preachy in lesser hands, but the Byron Bay five-piece have balanced their message with soaring slabs of world-class heaviness, so even those that don't want to listen will be forced to stand up and take notice.

The band have raised their game across the board: breakdowns add to songs rather than interrupt them, textures and layers don't come from clichés, while the scream/clean vocal balance is on the money throughout. And when the band get experimental with their guitar work – the



★★★½

aquatic background soloing on *Divine* and the fist-raising riffs of *Afterglow* for example – the album really shines.

If you hadn't picked up on the record's overarching theme already (and if that's you then go home, you're drunk), closing ode *Mother* makes the ideals of this album crystal clear: “*The blood that courses through your veins/Is like the sap that courses through the trees*.” What we walk on is far bigger than us, yet that idea can be forgotten in our hectic day-to-day. It's nice to be reminded of where we stand in the greater scheme of things, without having opinions jammed directly down our throats.

Benny Doyle

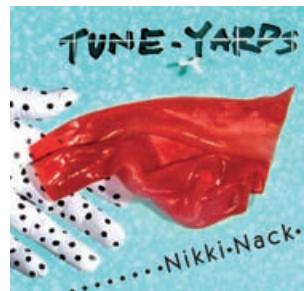
TUNE-YARDS

Nikki Nack

4AD/Remote Control

The strength of Merrill Garbus has always been the pure exhilaration for both the performer and her audience when she lets fly with her primal, vibrant voice. Over the past half-decade as Tune-Yards, she's provided us with a febrile menagerie of vocal loops that soars towards the sun, entwining African vocal tradition, R&B machinations, operatic mores and a devilish imagination to continually defy explanation.

Despite her inventiveness, or most likely because of it, Garbus' appeal tends to be divisive. But new record *Nikki Nack* isn't likely to drag a swathe of detractors; there's so much going on here that those adventurous enough to enter her world will find infinite wonders. Focusing on world politics, social injustices and the perennial plight of the female performer in a male-oriented world, Tune-Yards' third LP is a practiced study in popular music deconstruction, all done with



★★★

insidious hooks and feverish glee. Garbus has carved out a bevy of socially-conscious hits – the acerbic yet euphoric *Real Thing* celebrating her luck as an artist while ironically noting her unlikely rise alongside other pop starlets; *Water Fountain*, using handclaps, drums and woo-ha's to evoke African-American sing-song while simultaneously forcing the spotlight on social atrocities.

Her gleaming inventiveness doesn't always work – *Why Do We Dine On The Tots?* is a curiosity of diminishing returns – but *Nikki Nack* establishes Garbus as a cunning, effervescent queen of pop.

Brendan Telford

**JACK WHITE***Lazaretto*

Third Man/Sony

Apart from his splendid Record Store Day stunt of recording and pressing a version of this divebombing guitar romp in three hours, 55 minutes and 21 seconds, it's a handy preview to the upcoming album.

FRASER A GORMAN*Book Of Love*

Milk!

Fraser takes a rambling stroll through Northcote, accompanied by a twanging guitar in the distance as he ponders the eternal questions of interpersonal relationships, and where to get a good soy latte.

LITTLE ODESSA*It's About Time*

Independent

Very new wavey, power-pop, 'let's yell like The Hives' in its approach, the Brisbane combo come at you brightly, with the confidence of a band who started as the interval music on burlesque nights. True.

PAUL WELLER*Brand New Toy*

Virgin

After 30 years of fighting the 'just a mod revivalist' default, the bonus song to go with his latest best of may as well be a 1967 outtake. Or Blur, trying to be The Jam, trying to be The Small Faces.

CITY CALM DOWN*Pavement*

I Oh You

The analogue synths hum over the patented early '80s Manchester drum skitters and Jack Bourke's self-doubting deep vocals looking for the missing link between Ultravox and The National.

Ross Clelland



★★★½

DAVE GRANEY*Fearful Wiggings*

Cockaigne/Fuse

The thing to note is the billing. No '&'. This is Lord Graney alone, other than consort Clare Moore on various percussory things, and occasional guitar embroideries from Nick Harper – son of the near-legendary Roy. The songs' subject matter is his usual observer's musings on the human condition and worldview, but presented here as quieter conversations – sometimes in a highway servo café (*Country Roads, Unwinding*) or, as in *The Old Docklands Wheel*, perhaps a '60s coffee house beat poet overheard down the hall.

Ross Clelland



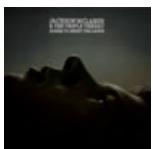
★★★★

ELA STILES*Ela Stiles*

Bedroom Suck

Songs and Bushwalking paragon Ela Stiles adds another deceptive and beguiling string to her bow with her self-titled debut. Stiles has chosen the a cappella route, but the result is nothing like you'd expect. It's an album of halves, with the 'A-side' made up of tiny sonic vignettes (only two tracks exceed two minutes) that are steeped in Celtic folk and Eastern tabla traditions, whilst the 'B-side' consists of one 11-minute track, a dronal sphere of coalescing, overlapping choral manipulations. And it works – Stiles' voice is at once bewitching, seductive, tremulous and powerful.

Brendan Telford



★★★

JACKSON MCLAREN & THE TRIPLE THREAT*Songs To Greet The Dawn*

Wonderlick/Sony

It's been a long time coming for this new kid from Warrnambool, his debut album coming over five years after he was 'discovered'. As a teenager McLaren found an admirer in Josh Pyke, and that influence isn't lost here (it feels like a solo project, still). He ponders and studies his surrounds, portraying them without overpowering commentary. There are glimpses of vulnerability (*Some Of My Friends, Songs To Greet The Dawn*) but for the most part McLaren comes across confident and content, his undeniably familiar world easy to enter.

Scott Fitzsimons



★½

LILY ALLEN*Sheezus*

Regal Recordings/Warner

Despite Lily Allen's obvious sarcasm and blunt honesty, it's hard to find the humour or point of her new album, *Sheezus*, in amongst all the Auto-Tune and generic pop sounds. Lead single, *Hard Out Here* is a fairly accurate summary of the direction this album takes and considering Allen herself agrees parts of the record are rubbish, expectations shouldn't be high going into it. That said, the title track is easily the strongest, most interesting number, with its diva name-dropping and call-outs. Let's hope *Sheezus* doesn't dent Allen's quirky and clever little catalogue of music too much.

Sally-Anne Hurley



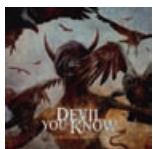
★★★½

THE PHONCURVES*Heartstrings*

Create/Control

The multi-layered overlapping harmonies can veer towards one of those overly clever jazz vocal groups just occasionally, but mostly they remember they're meant to be a pop band of the slightly alternative ilk. The title track is the way it probably should work at its best and most approachable, but the more downbeat *Motionless* is another side – the one that has maybe been listening to old Joni Mitchell records. Not that there's anything wrong with that. There's a sweet lilt across much of this and an apparent joy to what they achieve beyond the technical achievement of it.

Ross Clelland

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Devil You Know –
The Beauty Of Destruction

Rodrigo Y Gabriela –
9 Dead Alive

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Fairchild –
Burning Feet

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Honest

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So We Can Remember

Portrait –
Crossroads



GROOVIN THE MOO

Maitland Showground

26 Apr

Cloudy skies and the imminent threat of rain ain't enough to scare away the Maitland locals and travellers up and down the M1 from a good time as thousands descend upon the Showground for another dose of Groovin The Moo fun.

As usual with the regional event, the vibe amongst punters is at loving the shit out of life-type levels and the amount of "festival dickheads" seems to be in the minority. Although the general age does seem to be a little younger than in previous years, which is obvious at Melbourne

the Moolin Rouge tent denizens would defiantly disagree with that, especially this year (a little more on that later). Rapper **Illy** is the perfect act to get the crowd amped in the arvo with his easygoing rhymes and catchy hooks. *On & On* gets the biggest response of the day, while there's a sweet little nod to the Newcastle community with a snippet of hometown legends Silverchair's *Tomorrow*, a song the MC once covered for triple j's Like A Version.

The delightful and relaxing sounds of **Vance Joy** boom through the Showground next, a nice contrast to the high energy hip hop we've just witnessed. The singer-songwriter looks at ease in front of the massive crowd, despite playing music probably better suited to a more intimate setting. You know that everyone can't wait until he plays *Riptide*, but

is the name of the game, and Melbourne dance-happy crew **Architecture In Helsinki** are a complete contrast to Violent Soho. They play a lot of material off their more pop-driven new album, *Now + 4EVA*, and finish with two (kinda) oldies – a more avant-garde version of *Heart It Races* and the pleasant as ever *Contact High*.

The mood is starting to subdue a little bit after a big afternoon, but tell that to Perth rockers **Karnivool**, who play with an intense commitment over at the main stage area as the sun goes down. It would be hard to fault their crisp performance and Ian Kenny is simply fantastic to watch.

The Naked & Famous are next on the agenda and their set sees the New Zealanders perform

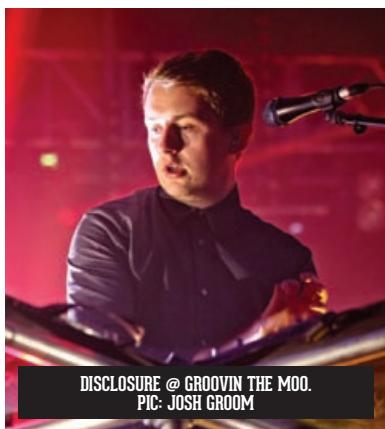
would suggest otherwise.

Changing the pace completely is British hip hop star **Dizzee Rascal**, whose energy levels are through the roof during his killer Groovin set. He covers a few tracks from his earlier grime days but it's the back-to-back combo of *Dance Wit Me* and *Holiday*, his sweet mash-up of Florence + The Machine's *You Got The Love - You Got The Dirtee Love* – and an absolute rapturous closer in *Bonkers* that stick out in what was no doubt one of the best performances of the day. The latter track had thousands in front of the main stage area jumping up and down frantically, yet in unison, shaking the Maitland Showground to its core. Epic.

The Presets are about 15 minutes (fashionably) late so



DIZZEE RASCAL @ GROOVIN THE MOO.
PIC: JOSH GROOM



DISCLOSURE @ GROOVIN THE MOO.
PIC: JOSH GROOM



THE NAKED & FAMOUS @ GROOVIN THE MOO. PIC: ROHAN ANDERSON

indie-rockers **Loon Lake**'s early afternoon set at the Moolin Rouge tent. Happy and carefree teenagers flailing around to the music with a great sense of togetherness, even if they don't know each other seems fitting given lead vocalist Sam Nolan refers to Maitland as a "land of mates."

Venturing around the Showground towards the main stage area, there are several obvious signs of just how far GTM has come over the years, with a lot more food (Yum Cha!), beverage and merch stalls around the vicinity. And the plethora of animal onesies is once again a feature of the festival – cow print the most popular, of course. Those young guys and girls wearing next to nothing must be totes jelly of the onesie wearers....

The main stage area is always the place to be at GTM, although

there's a content patience among punters as he performs other tracks, including a cover of The Master Apprentices' *Because I Love You*, which is pure, mind the pun, joy. When he does close out the set with *Riptide*, it's as welcomed as you would expect it to be.

Violent Soho have created a beast at the Moolin Rouge tent and it's intriguing as hell for the select few of the crowd who maybe haven't figured out what all the fuss is about with these guys yet – how silly we are, huh? They hammer out their songs at a frenetic pace and there are bodies smashing around everywhere in the mosh pit. It's pretty amazing to see a sea of angsty (or not) music lovers pumped for life as much as they are during this set, which is one of the most memorable of the day.

Because of the diversity of Groovin's line-up, pace-changing

plenty of tracks off their latest, slightly darker record, *In Rolling Waves*, but the biggest reactions come when they play their earlier smash hits, *Punching In A Dream* and *Young Blood*. However, Alisa Xayalith's vocals are a little overdone during these two songs, taking away from what could have been epic festival moments.

As punters continue to recharge their batteries in prep for an epic finish, **The Jezabels** emerge in what is probably the last chance for everyone to sit down and truly soak in an artist's performance for the day. The words of their hit *Endless Summer* take on a different meaning here tonight – clearly that's what we've all be chasing here at Groovin and probably achieved, even just for a few hours and despite a whole heap of gumboots that

it's a toss-up between staying and watching one of Australia's best live dance acts or shuffling over to the Moolin Rouge tent to check out undoubtedly dance music's breakout act of 2013, **Disclosure**. Choosing the latter ten minutes before they go on stage probably isn't the smartest decision of the day as the tent is absolutely chockers. Like, really chockers. To the point where the hill next to it is jam-packed and you can barely find a space of empty grass. To the point where the entire Moolin Rouge area looks like a sea of dancing ants. To the point where some dude felt the need to climb to the top of the tent and hang around for a couple of minutes, before sliding down one of the poles in the middle of the arena. Actually, we'll just throw him in the minority "festival dickheads" group of the day and

live reviews

get back to the music. We know we've made the right decision when Disclosure kick-start the set with their *F For You* remix featuring the vocals of Mary J Blige. The Lawrence brothers smash out all of their hits and regular show staples with ease. Their performance is slick and they manage to sound the way they do on record, which is no easy feat at a festival.

Walking through mud and other soggy surfaces to get back to the car to make the journey back home, cows in the neighbouring area moo at us (nope, not kidding) in a final moment that makes you realise that Groovin is boss. Calling this a "boutique" festival from here on in would be an insult to what this event is and should continue to be.

Sally-Anne Hurley

beats and a whole lot of energy. They clashed with **Tijuana Cartel** but Bluesfest artists work hard for their fans and often play more than once. Tijuana Cartel opened the Mojo stage the next day, with a mix of Spanish guitars, Afrobeat and production that could only have come from the Australian dance music scene – they really can throw a party. Paul George has Carlos Santana's hands and the voice of Kasabian's Tom Meighan.

Lime Cordiale were another early band with big energy and a fresh sound. Given Chugg Music is launching in North America this year, the Limebach brothers might find themselves with an international audience by the end of 2014.

Older bands proved they can still have just as good a time

little more grit, which only gives her more personality and takes nothing away from her vocal range and ability to knock tracks out of the park.

Kate Miller-Heidke's Saturday set flicked effortlessly between roaring operatic hymns and soft pop numbers. She looked stunning in a white dress and floral hat and charmed the pants off us with hilarious stories and her gorgeous smile. Her rendition of *Psycho Killer* was a festival highlight.

Skye Edwards and **Morcheeba** gave one of the sexiest performances of the week, deep and soulful. The band finished up with *Rome Wasn't Built In A Day* then *Sea*, the perfect precursor to one of the living queens of soul, **Erykah Badu**. Badu, sporting a hat that would

microphone to a crowd member and told him to "Make up some shit, any shit" so he sang an improvised song about getting drunk and not knowing the lyrics to *I Don't Wanna Pray*. A girl from the Phillipines also sang a song about her favourite band (no prizes for guessing who) during the story time breakdown of *Home*, where the band keep playing while audience members tell stories.

Passenger looks a little like Alex Ebert but his live set involves far fewer on stage. He walked out on Sunday and told the crowd, "It's just going to be me and a guitar if that's okay," and it was much better than okay. He also performed a surprise set at the buskers' stage that drew a crowd that blocked the walkways through to the northern side of the festival.



ELVIS COSTELLO @ BLUESFEST.
PIC: JOSH GROOM



JOHN MAYER @ BLUESFEST.
PIC: JOSH GROOM



MORCHEEBA @ BLUESFEST.
PIC: JOSH GROOM

BLUESFEST

Tyagarah Tea Tree Farm, Byron Bay

18 – 21 Apr

In its 25th year Bluesfest no doubt aimed to please a younger crowd with inclusions such as Jake Bugg, Passenger, Matt Corby and Edward Sharpe & The Magnetic Zeros. But they didn't abandon the loyal Bluesfesters who've been coming for years – bands who have been around forever lit it up just as much as the youthful, and it was a celebration of music felt throughout three generations.

As with any festival the bands on early in the day often pull out some of the best sets as they aren't weighed down by expectation. **Dubmarine** opened the festival filling up the Cavanbah tent with ferocious

as their younger counterparts. **WAR** played three times and produced three of the best performances of the week. Hits like *Low Rider* and *Why Can't We Be Friends?* are timeless and their appeal knows no age limit. The same can be said about

KC & The Sunshine Band whose show was an absolute spectacle. Harry Casey might've put on a few pounds lately but he can still get down. *Shake Your Booty*, *Keep It Comin' Love* and *I'm Walking On Sunshine* had thousands singing along.

Intentionally or not there seemed to be an abundance of talented and captivating lead women on the bill. **Joss Stone** stopped off in Byron Bay as part of her total world tour, and was exactly as professional as a performer playing in every country should be. Her voice seems to have picked up a

rival Pharrell's for height, walked on stage after a lengthy band intro to thunderous applause. Her crowd banter was casual but her performances were intense. Her style and movements are entirely captivating, the visual aspects of her show are on par with the music in terms of entertainment value.

Julia Zemiro deserves a mention too: the *Rockwiz* live show drew a large crowd three days running and Zemiro ran it all with style, grace and wickedly sharp wit.

California's **Edward Sharpe & The Magnetic Zeros** brought their ten-piece ensemble on the first day and it's safe to say many were moved. Their live set is an experience felt as well as heard. Frontman Alex Ebert plays with the crowd like puppets, in total control. During *I Don't Wanna Pray* Ebert handed the

Passenger played an amazing song he claimed to have written that morning, then without stopping he went from *Hearts On Fire* to a charming acoustic *Eye Of The Tiger*, then into *Let Her Go*. His set was aimed to bring in the younger crowd but old and young alike were in awe of this amazing performer.

At just 20 years old, Englishman **Jake Bugg** put on a brilliant display of raw talent. He barely said two words but Bugg held the crowd with stompers *Slumville Sunrise* and *What Doesn't Kill You*. It's hard to watch Bugg without drawing comparisons to Alex Turner, but his style is unique. The way the pitch of his voice hits you is special and combined with clever blues-rock songwriting could mean superstardom for this whiz kid.

live reviews

Elvis Costello followed with an average performance; his voice was slightly off and his guitar didn't seem loud enough, which meant Costello really couldn't get any crowd involvement.

Dave Matthews Band might've been getting paid by the hour, which would explain why they put on two mammoth two-and-a-half-hour sets. The set was entirely professional, each member a world class instrumentalist capable of making alterations during a show. There was a lot of traffic in and out due to the length of the set but the faithful stayed right at the front. Two-and-a-half hours is a long time to listen to one act, especially at a festival. Many lost interest, but just as many walked past and had theirs sparked, evening things out.

Jack Johnson's two-hour set also left the door open for a loss of interest but kept things fresh by bringing the guys from **Ozomatli** on stage. Johnson's repertoire means that it's hard to pick a good Jack Johnson set from a bad one, as it all just

sounds like the simple little surfy tracks on his records, which is a double-edged sword: on the one hand his show sounds just like you want it, on the other it's exactly what you expected.

John Mayer's Thursday set announced him as the premiere headliner, despite sharing that honour with Dave Matthews Band and Jack Johnson. Mayer put on a guitar display that rivaled Buddy Guy's impressive showcase of decades of playing. Mayer left out *Your Body Is A Wonderland* and seemed to present himself as a guitarist who happens to be a singer-songwriter, with his ten-minute guitar solos. Mayer seemed humbled to be invited to the 25th year of Bluesfest, and also by the huddle of sobbing females at the front of stage.

Bluesfest is a unique and underrated part of the Australian festival circuit – probably the only festival where you could see a smorgasbord of international stars and still feel comfortable bringing kids along. It's definitely a family

affair, enriched with art and culture, great food and real positivity from all workers, volunteers and guests. Lets hope it goes another 25 years!

Cameron Warner

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Joss Stone @ Enmore Theatre

- Dr John** @ State Theatre
Disclosure @ Hordern Pavilion
Iron & Wine @ Sydney Opera House
Morbid Angel @ Metro Theatre
Elvis Costello & The Imposters @ State Theatre
Joss Stone @ Enmore Theatre



arts reviews



JULIAN CLARY

JULIAN CLARY: POSITION VACANT: APPLY WITHIN

State Theatre (finished)

With his trademark double entendres and other far less subtle remarks, Julian Clary began delivering anecdotes and quips with such an innocent smirk he could get away with anything. Having worked his *Position Vacant* show since late 2012 he

seemed extremely relaxed in it, though the same couldn't be said for all the victims of the audience participation he revelled in for the main event after the interval. With eight brave or hapless souls selected to join him on stage there followed an hour of Clary at his absolute best as he played off his prey with glee and gentle insults to find his 'perfect partner'. Each was interviewed and issued with challenges to prove their worth in scenes resembling a decidedly adult pantomime. The fact that they all dutifully went along with the tasks and

obvious embarrassment was testament to Clary's endearing personality and well honed ability to get a laugh out of his target without actually offending them. The show, well, climaxed with the wedding of the successful contestant. Despite his apparent flippant demeanour there remains a serious message in Clary's work laid bare in his poignant closing song about the terrible plight of gay and lesbian people in some countries, a thought-provoking finish to a wonderfully outrageous performance.

Paul Smith

SYDNEY COMEDY FESTIVAL GALA

Sydney Opera House (finished)

It seems all that time sitting on the panel of *The Project* has worked wonders for Dave

Hughes – he's found another volume to speak at beyond 'punch-line' and orchestrates with the perfect mix of cheek and larrikinism – the perfect MC for the tenth Sydney Comedy Festival Gala.

Captain of this flight towards hilarity, he set the tone for an important comedic discovery only a line-up this large could justifiably evidence: planes are funny again. And it's not just the food. Quirkily feminist Luke McGregor proved one to keep an eye on.

Dave Drayton



SYDNEY COMEDY GALA

the guide

AMOS GILL

If you had to eat one type of cuisine for the rest of your life, what would it be and why? Is 'buffet' a cuisine? I like having a variety of low quality dishes that have been touched by strangers.

Do you have any funny/embarrassing food-related stories? My dad invited my high school girlfriend (I was also in high school) over to try his Vindaloo. We took it into my room, ditched the curry and got down to business; we also started having sex. Dad wanted to know what she thought, so he walked in, made eye contact with us both and instead of quickly leaving, he just said, "You musta loved the curry."

On your travels as a host for ABC3 show Wacky World Beaters, what was the weirdest food you ate? Tuna eye in Japan. It just stares right into your carnivorous soul. It was crunchy and squirted optical wrongness all over my face. My stomach rejected it like John West. Chicken anus* in South Korea (*the chicken was dead). I swallowed it along with my pride.

Is there a food or cuisine you used to hate growing up that you've since changed your mind about? My dad's cooking. I used to despise it. Now that I'm living out of home I love it. It's still shite, but it's free.

What's your favourite "guilty pleasure" meal/food and why? It would be a dish we Adelaideans call 'the AB'. It's called the AB because the official name is pretty offensive and off-putting. Let's just say it rhymes with 'abortion'. It's hot chips and Yiros meat, covered in garlic, tomato and BBQ sauce. If you really hate yourself, add cheese.

WHAT: Amos Gill: *Extravertigo*

WHEN & WHERE: 6 – 10 May, Enmore Theatre

Pic by Benjamin Liew

HOW TO EAT OUT FOR UNDER \$10

Because when you're hungry and the funds are low, there are still some decent options.

Illustration **Brendon Wellwood**.

HARE KRISHNA

Depending on the severity of your hunger pangs, quantity can often trump quality; but luckily you won't have to sacrifice either with Hare Krishna fare. This soul-friendly vegetarian Indian cuisine is often by donation and generally buffet, so spare what you can and pile up your plate with karmic salvation.

PUB PARMA NIGHTS

This classic Aussie counter meal is a far cry from its Italian eggplant descendent but no one can deny that it remains a delicious and often affordable, high-caloric hit of fats, protein and carbs. Parma is best served with its liquid counterpart, beer, so hit up your local for Pub Parma Nights, or if your local doesn't do this, find a new one.



PHO

Hungry, potentially malnourished students, fear not; thou shalt not succumb to sickness this winter. Kick your immune system into overdrive with this Vietnamese staple. Full of herbs, spices, vegetables, flat rice noodles and chicken or sliced beef, pho is a bowl full of wallet friendly nutritional goodness.



BURRITO

The more modest, authentic kind consists of only one or two ingredients stuffed inside flour tortilla, but the bastardised, American version is super-sized and allows you to add all the trimmings, including sour cream, rice and guacamole. And hey, no need for cutlery that'll slow you down.

FIVE PEOPLE BRITISH INDIA WOULD LIKE TO HAVE A DRINK WITH

Answered by
Declan Melia.

If I were able to have a beer with anyone from history, I would choose people who infamously enjoyed a tipple. It would be a waste to pick someone along the lines of Tom Cruise who would politely sip away on a low carb IPA, before making his excuses and vanishing into the dead of the night.

Andre the Giant

I would be a fool to think I could come close to being able to keep up with his legendary ability to put one away. The former wrestling legend was once known to put away 119 beers in six

hours. Just to see this monolithic legend slurping away on bottles of plum wine would have been a thing of beauty.

Hank Williams Sr

Choosing Hank Williams has a lot do with the romantic idea of the setting in which we could share a cold one. Travelling around small town America in the back of a Cadillac passing a bottle of moonshine back and forward with the country legend. Fingers crossed the night wouldn't end the same way as it did for poor old Hank on New Year's Day, 1953.

Vincent Van Gogh

Picture drinking absinthe with a man who drank so much of it there is now a brand of it named after him. And this isn't the watered-down, "Green Fairy" you get from liquor stores these days. This was stuff that would make you see deep beyond the human condition, and turn a boring landscape into a thing of beauty.

Frank Sinatra

Who could turn sinking piss with the Rat Pack? I don't think there could be any more vibe than drinking fine scotch on ice whilst watching the chairman of the board and Dean Martin going toe-to-toe.

The last on this dyspeptically bloated liver of a list is the most drunken duke of them all.

Charles Bukowski

We would start the night drinking cheap gut rot wine, and end the night hurling empty beer bottles against the wall of his squat apartment cursing the insolence of the world outside.

Win tickets to see British India play exclusive shows on the Coopers After Dark tour by going to coopersafterdark.com.au.

WHO'S COOKIN'**ANTONY BALL
@ HINKY DINKS**

185 Darlinghurst Rd, Darlinghurst
hinkydinks.com.au

Describe your place of work? Fun, retro and cool.
If you were a patron of your establishment what would you select from the menu? Entree: Popcorn chicken, served with Yoshinagawa Junmai Gokujo sake. Main:

Jalapeño cheeseburger, served with The Hotel Hinky. Dessert: Banana and chocolate doughnuts, served with a Madagascar Manhattan.

What's the average price of a main? \$13.

Three ingredients everyone should have in their pantry?

Eschalots, a good olive oil and some New Zealand Kaitaia Fire Chilli Sauce.

If your food was compared to music what style would it be? Hip hop. Definitely. Hip hop has that inspiration

and influence from other styles yet it works together as a whole.

What music is likely to be playing in the kitchen when you're cooking?

Along the lines of A Tribe Called Quest, Erykah Badu, @Peace, Fat Freddy's Drop and Bob Marley. Hip hop to reggae.

Where do you usually eat after your shift? Local bars, really: Hello Sailor, Low 302, Frankies Pizza.

What's your dish of choice to enjoy after work?

After late nights at work I just want a beer and comfort. Wings and pizza are a go-to anywhere.

LOOK OUT FOR YOUR LOCAL

Where to get aforementioned cheap-but-good eats in your town.

Curry Laksa

Head to Temasek in Parramatta for seafood laksa, but otherwise the city's where it's at: Malay-Chinese Takeaway, Laksa King (pictured) and Jimmy's Recipe.

Pho

PHD Vietnamese Restaurant in Marrickville, Pho An Restaurant in Bankstown and Pho Tau Bay in Cabramatta will fill you up with hot, authentic pho.

Burrito

Cantina Mobil Food Truck will bring your burrito to you! Well, you have to find the truck, but still. They also have two fixed premises in Glebe and Darlinghurst.

Pub Parma

Shakespeare Hotel is the place to go if you're going past Surry Hills. If you're in Mulwala head to The Royal Mail. And then if you're out Albury way, Newmarket Hotel does a pot'n'parma deal.

Hare Krishna

Hari's Vegetarian Vegan Restaurant in Ultimo delivers what they say in their name, as well as a few gluten-free dishes.

**WHO'S COOKIN'****ERNIE PRIESTLEY
@ PARKSIDE BAR**

495 Cleveland St, Surry Hills

instagram.com/chefernie

Three words that describe the place? Food, booze, good times.

If you were a patron of your establishment what would you select from the menu? Entree: Scotch egg with relish and a pickle. Main: Steak and marrow. Dessert: Deep-

fried PBJ (peanut butter & jam) with vanilla malt ice cream. All served with Coopers – lots of.

What's the average price of a main? \$15.

Three ingredients everyone should have in their pantry? Sriracha hot sauce, gravy powder (gravy is one of the holy trinity of foods that improve anything that they are added to: gravy,



bacon and cheese) and chocolate 'cause when you get the munchies you need some of this.

If your food was compared to music what style would it be? Loud pub-rock.

What music is likely to be playing in the kitchen when you're cooking? triple j.

Where do you usually eat after your shift? The Midnight Mexican at Marly Bar does a pretty mean taco and they serve them until 4am.

Is your chef lifestyle more Anthony Bourdain or Pete Evans? Haha, definitely Bourdain; there is a reason I've made a career out of doing food in bars.

FRONFLASH

COURTNEY BARNETT

Kicked it on *The Tonight Show With Jimmy Fallon*. Don't know if some of the American viewers would have followed the lyrics, but was a top performance nonetheless.

JOSS STONE

Called a fan up to sing a duet with her at her Melbourne show after an online plea. Fan was pretty good too and managed to belt out some big notes.

OZ ON TOP

Sheppard and Chet Faker manage to stand firm at the pointy end of the ARIA charts for their single and album respectively despite strong competition.



COURTNEY BARNETT ON THE TONIGHT SHOW

BACKLASH

PHARRELL

After the joyous earworm that was *Happy*, Pharrell Williams goes back to old habits with women dancing suggestively in the new clip for *Marilyn Monroe*.

SO CALLED "BUDGET CUTS"

So in a week when the government spends \$12 billion on some new planes, there's talk about the high costs of the age pension, Pharmaceutical Benefits Scheme and aged care services which are likely to be in the firing line for the next budget. Here's an idea: let's drop or spend only a fraction on those planes and put the rest of that \$12 billion towards health care or some other useful purpose.

THE LOGIES

Yet another snorefest. Can't these industries just pat themselves on the back and not subject us to witnessing it?



IN A SECOND

They've sold out two national tours and crashed ticket sites in the process, so to make sure no one misses out this time around, pop-punk youngsters **5 Seconds Of Summer** have added an extra Sydney show this Wednesday at the Enmore.

HUNK OF JUNK

Perth's **The Love Junkies** are getting set to release their debut album, but before they do, they've got a new EP to show off. The indie-rockers will be launching their *Flight Test* EP this Saturday at Oxford Art Factory.



X MARKS THE SPOT

On his last Sydney visit, X frontman **Steve Lucas** came here solo. This Friday, he returns – but not alone. The punk-rock veterans are re-bandning for a one-off performance at the Bald Faced Stag this Friday.

HITS AND KICKS

More than four years of writing and touring have lead to *Hikikomori*, the second album to come from Brisbane rockers **HITS**. In the wake of its release, **HITS** will be joining forces with **Bitter Sweet Kicks** this Friday at The Roller Den.

LIVE THIS WEEK



PARK LIFE

Sydney songstress **Caitlin Park** will be ringing in the release of her second LP with an intimate performance this Thursday at Venue 505, where she'll be performing the album in full a day prior to its official release.



MODS IN MAY

To celebrate both the release of their new single *Rise Up* and the social revolution triggered by Mod music, **Urban Guerillas** are marking this May Day with a free show at the Union Hotel alongside **The Smart Folk**.

RIVER ON THE EAST

Darwinian alt-soul duo **Sietta** will be bringing their highly lauded second album to life as they make their way along the east coast. They'll be bringing *The Invisible River* to Goodgod this Thursday.



BACK IN BLACK

Carbon Black have just released their debut album, and what better day to celebrate than on Slayer Day? Carbon Black will be launching *Principium* at Valve Bar this Saturday where a handful of local talent will be covering Slayer tracks.



A-MAZE-IN

Melbourne-based indie-roots pair **The April Maze** are working on a little something, and they'll be sampling parts this Friday at The Front in Canberra. The husband/wife duo will also appear at Northern Beaches Music Festival this Saturday.

HARRY'S PRACTICE

Modern day troubadour **Harry Hookey** is currently in the midst of an extensive adventure around Australia to support the release of his debut album *Misdiagnosed*. This Thursday, the folksy singer-songwriter is playing at Django Bar in Marrickville.

STORMIN' SEAS

Stormcellar hit Lazybones Lounge on Saturday to bring their blues-roots-rock to the people of Marrickville, on the back of their mountainous back catalogue.

FOR MORE HEAD TO THEMUSIC.COM.AU



MAY'S 10 O'CLOCK ROCK

THURSDAY 1

ADULTHOOD
THE DREY ROLLAN BAND

THURSDAY 8

DOC HOLLIDAY
TAKES THE SHOTGUN

THURSDAY 15

LITTLE BIG WOLF

THURSDAY 22

MY ECHO

THURSDAY 29

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LIVE THIS WEEK



NEWMAN AND NINE

In the lead-up to the release of their highly anticipated full-length follow-up to 2012's *Leave It All Behind*, Melbourne nine-piece **Saskwatch** will be joining **John Newman** on his first Australian visit this Thursday at The Hi-Fi.

JAZZ HANDS

Starting on Friday and going until Sunday, Corrimal Hotel, Wollongong hosts the 28th Illawarra Autumn JazzFest, with acts such as **Short & Horny**, **Belmore Basin** and more bringing out the swing and blues.



SERIES OF CIRCLES

The first instalment of a three part audio/visual series from cinematic instrumental quartet **DumbSaint** has just been unleashed, and just in time for the lad's show this Saturday at Manning Bar as the main support for **Russian Circles**.

MY MATE MATT

Matt Gresham was first introduced to Australian audiences through *The X-Factor* 2013. Now Sydney audiences have the chance to see him for the first time in another light, as he performs original songs at The Basement on Friday.



ROY-G-BIV

Road-wearied and mourning the loss of a band member, **Paul Greene & The Other Colours** spent a year holed away in the studio. This Thursday, they return to Lizottes at Dee Why to present the resulting album.

AN INTRODUCTION

Last year, Goodgod held the very first instalment of their Introducing series. It went pretty darn well, so they're doing it all again on Wednesday, but this time with the musical stylings of **Grimm, East, Winterbourne** and **The British Blues**.



TO HELL AND BACK

The latter half of the year will see Sydney-based, hardcore-influenced punk-rockers **Hellions** release their debut album. In the lead-up to its release, Hellions will be hitting the road and stopping in at the Masonic Hall in Blacktown this Sunday.

ALL YOU NEED IS LOVE

After falling in love with Paris and then falling in love with one another, Samantha Rebillet and Potbellez frontman Ilan Kidron banded together to form risqué rock project **Freaks In Love**. The lovers will be performing at The Basement this Thursday.

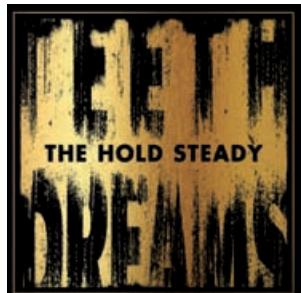


SINK YOUR TEETH INTO

Melbourne trio **The Sinking Teeth** are ready to hit the old dusty again as they take a break from recording to stretch their touring legs. This Friday they're at The Small Ballroom in Newcastle.

CORPORATE CLIENTS

Client Liaison may only have a trio of singles on hand, but that doesn't mean the corporate synth-pop pair aren't absolutely killing it. The unique duo will be making a valiant return to Goodgod this Saturday.



THIS WEEK'S RELEASES...

THE HOLD STEADY

Teeth Dreams
Razor & Tie/Sony

IN HEARTS WAKE

Earthwalker
UNFD

DZ DEATHRAYS

Black Rat
I Oh You/Liberation

THUNDAMENTALS

So We Can Remember
Obese

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SYDNEY

Sun 18 May
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MORE INFO AT SCOTTMATTHEWMUSIC.COM

The ROLLER DEN

A MUSIC VENUE

FRI 2-MAY - BITTERSWEET KICKS & THE HITS DOORS 8PM

FRI 9-MAY - TASKFORCE (UK) DOORS 8PM

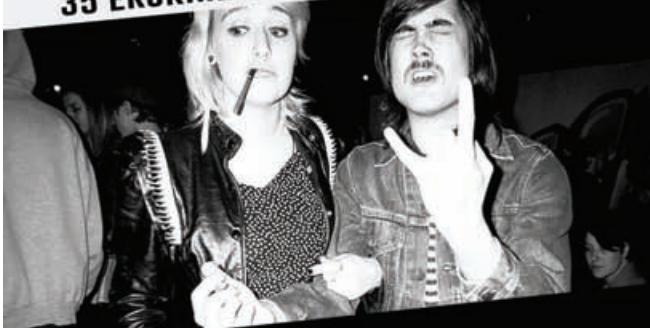
FRI 16-MAY - KING TIDE DOORS 8PM

THURS 22-MAY - SHE REX & LEOPERS & CROOKS DOORS 8PM

FRI 23-MAY - DIALECTRIX & JOELISTICS DOORS 8PM

FRI 30-MAY - ONE MIC FEAT. PH FAT DOORS 8PM

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NEWCASTLE

WED 30-APRIL - SEA LEGS

FRI 2-MAY - CALLING ALL CARS

SAT 3-MAY - BITTER SWEET KICKS & THE HITS

WED 7-MAY - RINGWORM (USA) + DROPSAW

SAT 10-MAY - ANCIENT SADNESS

SUN 11-MAY - JONNY CRAIG (USA)

WED 14-MAY - PH FAT

FRI 16- MAY - GIDEON (USA)



[THE SMALL BALLROOM.COM.AU](http://thesmallballroom.com.au)

[FACEBOOK.COM/THESMALLBALLROOM](http://facebook.com/thesmallballroom)

EP FOCUS



THE DECLINE

Answered by: Pat Decline

EP title? *Can I Borrow A Feeling?*

How many releases do you have now? We have two albums and an EP! (And a super old out-of-print EP that no one mentions.)

Was anything in particular inspiring you during the making? Just hanging out with the wonderful Sam Christopher Allen and his glorious beard, mostly. Oh, and having 30 or so friends sing group vocals on all the songs.

What's your favourite song on it? My favourite song is a track called *Cool Kids Can't Die*.

We'll like this EP if we like...

You'll hopefully like this EP if you like Frenzal Rhomb, Alkaline Trio, NOFX, Rise Against, Bodyjar and Useless ID.

When and where is your launch/next gig? We're playing shows nationally for the *Can I Borrow A Feeling?* tour! 3 May, Valve @ Agincourt; 4 May, Belconnen Magpies, Canberra; 5 May, Rad Bar, Wollongong

Website link for more info? thedcline.com.au

ALBUM FOCUS



HARRY HOOKEY

Answered by: Harry Hookey

Album title? *Misdiagnosed*

Where did the title of your new album come from? From the title track of this album. It's about leaving a career I was falling deeper into, but feeling out of place in, and finding a place in the world as a singer-songwriter.

How many releases do you have now? This is my debut album. I've previously released two EPs. There's something special about an album though.

How long did it take to write/record? We made the record in three weeks in one hit

with my two brothers and Nash Chambers. The songs are the result of about a year of writing on the road.

Was anything in particular inspiring you during the making?

The front cover is a poster of a woman named Cowboy Kate that hangs in Nash's studio. She was our muse whenever we needed a dose of inspiration...

What's your favourite song on it? I like all of them for different reasons. *Something To Die For* is very special to me.

Will you do anything differently next time? This record captures exactly where I'm at now. The next one will capture exactly where I will be then.

When and where is your launch/next gig? We are launching 1 May at Camelot Lounge.

Website link for more info? harryhookey.com

ALBUM FOCUS



SIETTA

Answered by: Caiti Baker

Album title? *The Invisible River*

Where did the title of your new album come from? The last song on our album is called *Invisible*. It's about overcoming life's invisible obstacles and knowing that we are all supported. For us, the album is a journey of hope.

How many releases do you have now? Two EPs and two full-length albums!

How long did it take to write/record? We started writing straight after touring *The Seventh Passenger* in 2011. Over the past three years, in between

touring and working, we have spent numerous weeks in the studio writing and recording.

Was anything in particular inspiring you during the making? The inconsistency and beauty of living in an irregular transient situation. When nowhere is home, you evolve rapidly; meet people with interesting stories; listen to a variety of music and face challenges. That's inspiring.

What's your favourite song on it? Each one for their own reasons. But I find myself singing *Carry* and *Invisible* to myself randomly.

Will you do anything differently next time? Absolutely! We might not know what 'different' is just yet. What ever happens, happens. We never have a 'plan'. Plans only limit creativity. Our deadlines will be planned differently though!

When and where is your launch/next gig? 1 May, Goodgod Small Club

Website link for more info? sietta.com

EP FOCUS



THE LOVE JUNKIES

Answered by: Mitch McDonald

EP Title? *Flight Test*

How many releases do you have now? We have three now. Two EPs and an album.

Was anything in particular inspiring you during the making? I guess working on it at home and the freedom you have being in that situation. There was no pressure, so there was heaps of room for experimentation.

What's your favourite song on it? I reckon *Storm Troopers* is my favourite. Another gem from Rob, and a bunch of fun to help create.

We'll like this EP if we like...

Ping pong, guda, blowfish and pickled bird tongues... Grunge and shit. People have said it sounds indie so maybe people who like "indie" music.

When and where is your launch/next gig? We're playing at the Oxford Art Factory on 3 May with Calling All Cars and The Sinking Teeth.

Website link for more info? thelovejunkiesmusic.com



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MAY
2

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3

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17th MAY • SALAD BOYS (NZ)

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WEAPONS OF CHOICE



DEEP SEA ARCADE DJS

Answered by: Nic McKenzie

David McCallum, House Of Mirrors, Capital Records 1967

Sampled by DJ Shadow for *Dark Days*. David McCallum is an actor turned musician and he's quite a looker.

Kate Bush, Cloudbusting, EMI 1985

Because it's Kate Bush. We are also currently in the process of organising a Kate Bush doof.

Temples, Shelter Song, Heavenly Records 2013

Great band. We will be touring with them nationally in May.

When and where for your next gig? DJing our night, Visions, on 3 May with Splash DJs/ Zeahorse. Playing live at Metro Theatre on 9 May.

Website link for more info? facebook.com/deepsearcade

HAVE YOU HEARD



EREBUS ENTHRONED

How did you get together? The band was formed in 2006 but in late 2009 the current line-up was brought together; this has remained the band's most genuine and creative collective.

Sum up your musical sound in four words? Sinister, transcendent black metal.

If you could support any band in the world – past or present – who would it be? Dissection.

You're being sent into space, no iPod, you can bring one album – what would it be? I wouldn't be concerned with music in the consuming depths of space, only its screaming silence.

Greatest rock'n'roll moment of your career to date? Duly punishing a person who had invaded the consecrated space on stage.

Why should people come and see your band? To participate in an ecstatic rite of raw sinister energy and launch our new album, *Temple Under Hell*.

When and where for your next gig? 3 May, Bald Faced Stag with Innsmouth, Sorathian Dawn and Tyrannic. Hosted by Seance Records. Doors 8pm. \$15.

Website link for more info? facebook.com/Erebusenthroned

SINGLE FOCUS



TANYA BATT

Answered by: Tanya Batt

Single title? Fools

What's the song about? It covers many topics from a certain time in my life, writing this song helped me get through it.

How long did it take to write/record? I wrote the lyrics first, then the melody, then took it to my band, and we hit the studio shortly after. About four weeks start to finish.

Is this track from a forthcoming release/existing release? Sure is, it's the first track off my second EP, *A Fool Once Wept*, due out late 2014.

What was inspiring you during the song's writing and recording? Sigur Rós, Daughter and Olafur Arnalds were my most listened to artists around this time. I was also listening to lots of old soul records. Shirley Bassey, Ray Charles, etc.

We'll like this song if we like... Red wine, whiskey or tea. Just joking, Daughter, London Grammar or Florence & The Machine I guess.

Do you play it differently live? We play it bigger live, it gets so huge towards the end, all six of us going crazy! It's one of the funnest but most difficult songs to play live.

When and where is your launch/next gig? 2 May, Upstairs Beresford

Website link for more info? facebook.com/tanyabattmusica

HAVE YOU HEARD



DAILY MEDS

Answered by: P. Smurf

How did you get together? We formed in 2009 after a split from myself and Mikoen's group, Reverse Polarities. This led to the first Big Village records release in 2010 for our self titled EP.

Sum up your musical sound in four words? Bass heavy medicated madness.

If you could support any band in the world – past or present – who would it be? Supporting a cryogenically thawed out Bob Marley on a world tour would be pretty amazing.

You're being sent into space, no iPod, you can bring one album – what would it be? Dr Dre's *Chronic 2001*. High grade dope, front to back.

Greatest rock'n'roll moment of your career to date? DMT.

Why should people come and see your band? Words can not describe. But if they could, I would say: "We on some future shit."

When and where for your next gig? Cross City Sessions – Vol.1 East Side. Jam Gallery, 2 May.

Website link for more info? bigvillagerecords.com.au



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CANBERRA

Thursday 26 June – Transit Bar, 18+

BULLI

Friday 27 June – Heritage Hotel, 18+

NEWCASTLE

Saturday 28 June – The Small Ballroom, 18+



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OG FLAVAS

URBAN AND R&B NEWS WITH CYCLONE

Australia's urban music culture has entered a new experimental age – but, astonishingly, it has commercial appeal. Chet Faker's *Built On Glass* debuted at No. 1. Meanwhile, Sydney label Elefant Traks has just released Astronomy Class' ingenious third album, *Mekong Delta Sunrise*, inspired by vintage Cambodian music – chanteuse Srey Channthy of The Cambodian Space Project joins MC Ozi Batla. Forget the group's original reggae-infused hip hop – this is leftfield-cool.

Mr Faker already has an international presence, but *NME* lately profiled Sydney electronic R&B outfit Movement, signed to Modular. (They opened for Solange last summer.) Then avant laptop soulster **Oscar Key Sung** (aka Oscar Slorach-Thorn) has been lauded by Pitchfork. The Melburnian singer-songwriter is currently touring nationally behind his stunning debut EP *Holograms*, out on Two Bright Lakes. He also performed at the Virgin Australia Melbourne Fashion Festival and, for Record Store Day, DJ Chris Gill's black music hub Northside Records. Slorach-Thorn, initially of the wonky street-pop duo Oscar + Martin, enjoys side-projects. Notably, as half of hip hop duo Brothers Hand Mirror, he's crafted beats for Meloghost. Solo, Slorach-Thorn's musical aesthetic lies somewhere between The Weeknd's gritty ambience and James Blake's post-dubstep, though he's acknowledged Rhye as an influence too. Slorach-Thorn's output isn't all downtempo, either – his synth online fave *All I Could Do* is house, Julio Bashmore-style.

@therealcyclone



OSCAR KEY SUNG

THE HEAVY SHIT

METAL AND HARD ROCK WITH CHRIS MARIC



TROOPER BEER

By the time you read this week's *Heavy Shit* I should be winding down the Euro tour and hopefully end it with a few days in London, a place that's overloaded with metal goodness and opportunity. I was there for a day last week before heading into the spectacular North Wales countryside (I'm surprised it hasn't inspired more Welsh metal; then again, there's no fucker here!) I met up with some friends at **Camden's Underworld**, a place all metal heads should visit once. Camden itself is like Newtown on mega roids with the market as its focus and anything you want available. Goths would lose their minds at the clothes you can get! The Underworld and the adjoining **Worlds End Pub** have seen more metal action than probably any venue in the UK and although it's not, it feels purpose-built to house our brethren, much like the Crobar, kinda near Leicester Square, which I plan to drop into too.

I heard the **Kreator/Death Angel** double-header that recently ripped through town was a demonstration in thrash perfection and I've no doubt it was. The old guard is still the best and only improves with age it seems. I know a guy out on tour with Motorhead in the US at the moment who says you just can't keep Lemmy down; the guy truly is unstoppable.

I've also bought a couple of **Iron Maiden's Trooper Ales** on my travels, a nice zesty one I'm sure the beer nerds in **Lord** would love to bits. It was two pounds a bottle, roughly \$3.80, and shows just how expensive Australia is when the same thing is about \$12 from specialist beer shops. I bought mine from Tesco's (the

equivalent of Coles) so it's hardly a deluxe item. Everything is much cheaper here, except for fuel, but then again, no one drives very far over here. Fuck import tariffs!

The biggest news story to hit has been the announcement of Malcolm Young's temporary sidelining from **AC/DC**. To be honest, I don't think it's actually much of a story. The band hardly does hundreds of shows a year anymore and takes longer than Metallica to release albums these days so he could've easily just kept quiet about his health issues and returned to the band when he was fit enough and I doubt anyone would've noticed. The band aren't a limelight-loving entity so media aren't keeping constant tabs on what they do off the road so yeah, would anyone have really noticed a two-year gap? It's awesome that fans have shown so much support and who wouldn't want the guys to be fighting fit for as long as possible but after 40 years, the guy deserves to do whatever he wants, including retire if he so chooses. Their legacy is already long set in stone so if they bowed out now or at anytime in the last ten years, they would've gone out the legends they are.

The postponed **Toxic Holocaust/Skeletonwitch** tour that was due to happen last week and was unfortunately stopped dead by a serious ear infection suffered by Joel Grind of Toxic H has been rescheduled for mid to late November, giving him time to recover from what is apparently quite serious hearing-saving surgery. Skeletonwitch can't make those dates so **Iron Regan** have been brought in to complete the bill.

heavyshit@themusic.com.au

WAKE THE DEAD

PUNK AND HARDCORE WITH SARAH PETCHELL

The last year or so has seen a few of my favourite record stores closing their doors for reasons more complicated than illegal downloading. Most notably for me, we've lost Ritual Records in Melbourne and Kill The Music in Brisbane.

And now, yet another record store is shutting its doors for good, this time Fist 2 Face in the eastern suburbs of Melbourne, the store announcing that it will close at the end of June, so there's plenty of time for Melbourne locals and visitors (it's on the way from the city to where Break The Ice is being held) to duck in and grab a bargain.

In the time that I've been involved in punk and hardcore I've known of Fist 2 Face. They provided a space for fans of punk and hardcore in the eastern suburbs of Melbourne to not only buy music, but also hosted many an in-store performance, signings and the like.

Every record store makes its contribution to the scene in which it sits, more so than most chains do. It's poignant that I'm writing this tribute to an independent record store while Record Store Day has just been and gone, a day I'm becoming increasingly disillusioned with as it becomes a way for big business to cash in on something that was originally the domain of the outsider and the independent.

I say it all the time, but it's important to support your local record store, those that are left. There are great stores doing great things, and that should be celebrated and supported.

wakethedead@themusic.com.au



GET IT TOGETHER

HIP HOP
WITH JAMES D'APICE

JAY-Z

Like all good commentators I get my news from TMZ, the website that holds up a mirror and makes us wince in disgust at our own reflection. Recently, TMZ reported on **Chauncey Mahan**, a producer who worked with Jay-Z in the late '90s and early '00s. Mahan attempted to gouge money from Hov's buddies over at Live Nation.

You see Mahan was in possession of a number of master recordings from his time with Jay. They were thought to be lost. Mahan had uncovered them going through some stuff he had in storage. According to TMZ the value of the tapes is between \$US15 and \$US20 million. (TMZ used all caps for the valuation. We don't play that shit 'round here.) Mahan who, with all due respect to TMZ, probably has a better idea of the values of such things, asked Live Nation for \$US100,000 in "storage fees". A deal was struck at \$US75,000. Some kids from Live Nation let the police know about it and Mahan was taken to the station for questioning.

A few things. First: LOL. The police wonder why no one trusts them? Dropping everything over some rich guy's lost property where there is no evidence of a crime is a good start. Second: LOL. Jay-Z is a marketable guy, but the idea of a bunch of draft songs thrown away because they didn't make the cut a decade ago being worth \$US20 million is ludicrous. Third: LOL. Way to extort, Mahan. How did it work out for you?

getittogether@themusic.com.au

MODERATELY Highbrow

VISUAL ART WANK AND THEATRE FOYERS
WITH DAVE DRAYTON

In which we look at ways of occupying Facebook, and don't look at the art of Ed Templeton, then connect the dots between the two to reveal why you have no trouble reading this.

Recently I found myself actually thinking a Facebook campaign was a really good idea.

Following the fucking mess that was Kony and the laughable platitudes so often pedalled on the site I had just about given up all hope of anyone using the fleeting immediacy of the networks it creates for anything truly positive.

But then a Kandinsky popped up in my feed, and following that a Diane Arbus photograph, and following that all kinds of artwork from all kinds of artists posted by all kinds of people... This pleasant, passive and painterly protest was the result of an attempt to 'occupy' Facebook with art, using the same principles of accretion as the emotional masterminds behind chain emails that you must forward on to at least ten friends lest you want to be having terrible sex for the rest of your life.

The concept was simple, built to spread, and at first seemed quite appealing. The idea is to occupy Facebook with art and break the monotony of photos of lunch, sushi and sport. Like this and you'll receive an artist and have to publish a piece by that artist with this text.'

It hit a snag when, while procrastinating, I liked a work of art posted by someone with no intention of acting as the next link in the chain. It was just an instinctive mode of approval. Weeks later and I still am yet to follow up on the artist recommended (Ed Templeton)

by the preceding link and the procrastination has gone to extreme levels as I began investigating other faulted chains of this type.

What stood out most was a specific email from a decade or so ago indebted to the research of Dr Graham Rawlinson. In 1976 Dr Rawlinson completed a PhD that three decades later – largely in thanks to the Internet and subsequent trend of chain emails – would grant him some infamy. The paper, titled *The Significance Of Letter Position In Word Recognition* (Rawlinson, 1976), eventually spawned this chain email: 'Arocdnicg to rsceearch at Cmabrigde Uinervtisy, it deosn't mttaer in waht oredr the ltters in a wrod are, the olny iprmotant tihng is taht the frist and lsat ltteer are in the rghit pcale. The rset can be a toatl roses and you can stil raed it wouitht pobelrm. Tihs is buseace the huamm mnid deos not raed ervey lteter by istlef, but the wrod as a wlohe.'

No such research was conducted at Cambridge University. The sentence led to the neologism 'typoglycemia', or as Rawlinson explained later to *New Scientist*, "My PhD at Nottingham University (1976), showed that randomising letters in the middle of words had little or no effect on the ability of skilled readers to understand the text."

Wilhe we can undrestand sramcbled lettres – or so it smees – the same canont be siad for emootins: my dsire to express apreciation of the vgaue ominousness of Ed Ruscha's *Burning Standard* was misakten for a desrie to learn abot Ed Templeton, and my apolgoj for not diong so is as ibiale to be misunderstdood.



YOUNG & RESTLESS

ALL AGES
WITH DAVE DRAYTON

PINK

I'm going to begin with a small request: that you put yourself in Pink's shoes – metaphorically of course, I don't need another letter from her management...

Imagine having enough of a public profile to replace the only vowel in your stage name with punctuation [Sorry, not sorry, we wont be using P!nk – Ed]; imagine playing stadiums night in, night out to thousands; imagine selling over 45 million albums and, most probably, enough money to recreate the Wario Stadium track from *Mario Kart 64* in your own no doubt sizable backyard. And then imagine using the kind of clout and profile that comes with all that to do a little good.

Having first been made aware of Father Chris Riley's Youth Off The Streets campaign while on tour here in 2009 (you know, one of those record-breaking, stadium-packing tours she does) Pink recently gave her time – and a song – to support the cause.

Her song, *The Great Escape* is being used for a new campaign by the organisation, and Pink also filmed an ad for Australian television requesting further support for homeless youth and delivering some startling statistics about the rate of youth homelessness in our apparently blessed country. Short of inviting a handful of these young people into her aforementioned palatial private abode (I smell a reality series!) it's great to see an artist tackling this youth issue: after all, a night with no roof is tougher than a selfie sans make-up.

[youngandrestless@
themusic.com.au](mailto:youngandrestless@themusic.com.au)

THE MUSIC PRESENTS



HARD-ONS: 5 JUN THE SMALL BALLROOM NEWCASTLE; 6 TATTERSALLS HOTEL PENRITH; 7 MANNING BAR

Calling All Cars: 1 May Transit Bar Canberra; 2 The Small Ballroom Newcastle; 3 Oxford Art Factory; 4 Studio 6 Sutherland

Owen Campbell: 2 May The Abbey Canberra; 3 Camelot Lounge; 4 Lizottes Newcastle; 11 Towradgi Beach Hotel

The Decline: 3 May Valve @ Agincourt; 4 Belconnen Magpies Canberra; 5 Rad Bar Wollongong

Arctic Monkeys: 6 May Sydney Entertainment Centre

The Beards: 8 May Studio 6; 9 Tattersalls Hotel Penrith; 10 Collector Tavern; 5 Jun Mona Vale Hotel; 6 UniBar Wollongong; 7 The Abbey Canberra; 8 Captains At Mariners Batemans Bay; 11 Carrington Hotel Katoomba; 23 Jul Bar On The Hill Newcastle; 24 Entrance Leagues Bateau Bay; 25 Fitzroy Hotel Windsor; 26 Factory Theatre

Claude Hay & The Gentle Enemies: 16 May O'Neill's Pub Canberra; 17 Lewisham Hotel; 30 The Stag & Hunter Hotel Newcastle; 1 Jun Towradgi Beach Hotel Wollongong

Free Your Mind ft Northlane: 23 May, Metro Theatre; 24, Cambridge Hotel, Newcastle; 25, Zierholz, Canberra

The Disappointed: 23 May Brighton Up Bar

Vivid LIVE: 23 May – 1 Jun Sydney Opera House

Frente: 30 & 31 May The Basement

DZ Deathrays: 30 May Rad Bar, Wollongong; 31 Oxford Art Factory

Kingswood: 30 May The Hi-Fi

Hard-Ons: 5 Jun The Small Ballroom Newcastle; 6 Tattersalls Hotel Penrith; 7 Manning Bar

Our Man In Berlin: 6 Jun Lansdowne Hotel

The Audreys: 7 Jun Lizottes' Newcastle; 8 Factory Theatre

Come Together Festival: 7 Jun Big Top Luna Park

In Hearts Wake: 11 Jun Zierholz @ UC Canberra; 12 The Small Ballroom Newcastle; 13, 14 Bald Faced Stag

Jeff Lang: 12 Jun Brass Monkey; 14 Heritage Hotel Bulli; 25 Lizottes Central Coast; 26 Lizottes Dee Why; 27 The Basement; 28 Camelot Lounge; 29 Lizottes Newcastle; 19 Jul Street Theatre Canberra

The Bronx: 20 Jun Metro Theatre

Yeo: 20 Jun Upstairs Beresford; 5 Jul Transit Bar Canberra

Something For Kate: 12 Jul Enmore Theatre

The White Album Concert: 18 & 19 Jul Sydney Opera House



**GIG OF THE WEEK
ARCTIC MONKEYS: 6 MAY QANTAS CREDIT UNION ARENA**

WED 30

Jonathan Crayford:
505, Surry Hills

Musos Club Jam Night: Bald Faced Stag, Leichhardt

SOSUEME + Sable: Beach Road Hotel, Bondi Beach

The Rockin' Eddie Band:
Belmont 16's, Belmont

The Acacia Strain + Aversions Crown + Graves + Reigner + Blind Oracle: Cambridge Hotel, Newcastle West

Mitch Anderson & His Organic Orchestra: Coopers Hotel, Newtown

5 Seconds of Summer + Guests: Emmore Theatre, Emmore

Happy Hippies: Ettamogah Hotel, Kellyville Ridge

Take Me As I Am: An Evening With Joni Mitchell feat. Rainee Lyleson: Foundry 616, Ultimo

My Oh My: Frankie's Pizza By The Slice, Sydney

Buffy Trivia: Goodgod Small Club (Front Bar), Sydney

Gary Johns: Hillside Hotel, Castle Hill

Hammerhead: LazyBones Lounge, Marrickville

Songs On Stage feat. Stuart Jammin + Guests: Leichhardt Bowling Club, Leichhardt

Jackie Loech + Gretel Killeen: Lizottes Central Coast, Kincumber

Tamara Stewart + Ellen Mara: Lizottes Newcastle, New Lambton

Live & Local feat. Alfie Wall + Silver Statues + Joel Jackson + Bonnie Grace: Lizottes Sydney, Dee Why

Andy Mammers Duo: Maloneys Hotel, Sydney

Nova & The Experience: Marble Bar, Sydney

I Love Salsa: Marquee, Pyrmont

Open Mic Night with Greg Agar: Northies (Old Joe's), Cronulla

Carl Fidler: Observer Hotel, The Rocks

Mark Travers: Orient Hotel, Sydney

Passing Through Premiere with members of: Shining Bird + The Walking Who + You Beauty + Ernest Ellis + more: Oxford Art Factory, Darlinghurst

Dave White Duo:
Rock Lily, Pyrmont

Songs On Stage feat. Peach Montgomery + Tessa Devine + Guests: Sackville Hotel, Rozelle

Jam Night with Gang Of Brothers + Marc Da Costa: Spring Street Social, Bondi Junction

Heath Burdell: Summer Hill Hotel, Summer Hill

Maules Creek Moondance feat. King Tide + Ocean Alley + Cull + Lyall Moloney + more: The Basement, Circular Quay

William Shakespeare's Reservoir Dogs: The Vanguard, Newtown

Disturd + Insidious Process + Nobody's Driving + Disintegrator: Valve @ Agincourt, Sydney

Supafly Jam Night with Gang Of Brothers: Vintage, Potts Point

THU 01

Caitlin Park + Guests:
505, Surry Hills

Meri Amber: Bexley North Hotel, Bexley North

Mark Wilkinson + Annabelle Kay: Brass Monkey, Cronulla

Nova Tone: Brighton RSL, Brighton-Le-Sands

Travelling Radio Show with James Valentine: Camelot Lounge, Marrickville

Harry Hookey + Odette: Camelot Lounge (Django Bar), Marrickville

Musos Club Jam Night: Carousel Inn, Rooty Hill

Sam Newtown Duo: Chatswood RSL, Chatswood

RNR Revival: Club Belmore, Belmore

Kristie Nicolas + Daniel March: Coopers Hotel, Newtown

Songs On Stage feat. Peach Montgomery + Tessa Devine + Guests: Forest Lodge Hotel, Forest Lodge



THE AUDREYS: 7 JUN LIZOTTES NEWCASTLE; 8 FACTORY THEATRE

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THU | TRIVIA WITH RETA 8.00

FRI | RAFFLES 7.30

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8th May
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Thursday 15th May
GROOVE FARM FEATURING PAT POWELL

Thursday 22nd May
MEKLIT KIBRET & DANIEL MARCH

Thursday 29th May
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 THU 01 MAY FREAKS IN LOVE + ELODIE SABLIER (FRANCE)	 FRI 02 MAY MATT GRESHAM
 SAT 03 MAY THE INTERNATIONAL WINTER SERIES: GREG OSBY QUARTET (USA)	 TUE 06 MAY SWINGTIME TUESDAYS
 THU 08 MAY A NIGHT AT THE CROSSROADS - A TRIBUTE TO ROBERT JOHNSON	 FRI 09 MAY A MAN CALLED STU - SINGLE LAUNCH + THE MORRISONS

NEWS FROM THE BASEMENT

JUST ANNOUNCED...

THU 29 MAY
NGAIIRE (VIVID SYDNEY EVENT)

WED 04 JUNE
BIG VILLAGE PRESENTS: BIG VISIONS (VIVID SYDNEY EVENT)

THU 05 JUNE
FISHING: ALBUM LAUNCH (VIVID SYDNEY EVENT)

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Sammy J & Randy: The Concourse, Chatswood

John Newman + Saskwatch: The Hi-Fi, Moore Park

Trivia: The Mark Hotel, Lambton

William Shakespeare's Reservoir Dogs: The Vanguard, Newtown

Doc Brown Experiment: The Vineyard Hotel, Vineyard

Heather & Brad: Unwined Bar, Lane Cove

Broken Hands + more: Valve @ Agincourt, Sydney

Broken Hands + LXM + Soft Kicky + Strange Horizon: Valve @ Agincourt, Sydney

The Upskirts: Yours & Owls (RAD Bar), Wollongong

FRI 02

Panorama: 3 Wise Monkeys, Sydney

DJ Timmy Coffey: 5 Sawyers, Newcastle

Dr Kong & The Stem Cells + Skylounja + ElectroMagneticPeople: 505, Surry Hills

An Evening of X Music with Steve Lucas & X-Aspirators + Peabody + Guests: Bald Faced Stag, Leichhardt

Emily Sorrenson: Bar Petrie, Newcastle

Wildcatz: Bayview Tavern, Gladesville

The Tongue + DJ Secrt Wepn: Beach Road Hotel, Bondi Beach

The Midnight Drifters: Belmont 16's, Belmont

Professor Groove & The Booty Affair: Brass Monkey, Cronulla

The Upskirts: Brighton Up Bar, Darlinghurst

Mexican Party with Victor Valdes & His Mariachi Band: Camelot Lounge, Marrickville

2GoodReasons: Cessnock Leagues Club, Cessnock

Talk of The Town: Charlestown Bowling Club, Charlestown

Red Slim: Coogee Diggers, Coogee

Illawarra Autumn Jazzfest 2014: Corrimbal Hotel, Corrimbal

Lathan's Grip + Lucha Libre + T-Rex Radio + The Swamp Crocs: Corrimbal Hotel (Live Room), Corrimbal

Kickstar: Courthouse Hotel, Darlinghurst

Flamin' Beauties: Crown Hotel, Sydney

Cath & Him: Dee Why RSL (Scores Sports Bar), Dee Why

Undercover + Hooper & O'Toole Irish Band: Dicey Riley's Hotel, Wollongong

Greg Bryce & The Bad Bad Things: Duke of Wellington Hotel, New Lambton

Dry Ryder: Figtree Hotel, Wollongong

Michelle Nicolle Quartet: Foundry 616, Ultimo

Krishna Jones: Gary Owen Hotel, Rozelle

Raoul Graf: General Gordon Hotel, Sydenham

Original Sin - INXS Show: Heathcote Hotel, Heathcote

Phonic Duo: Hotel Jesmond, Jesmond

Justin Frew & The Loose Intentions: Howlin' Wolf Bar, Wollongong

Kye Brown: Huskisson Hotel, Huskisson

Circle Jerk #6 with The Fighting League + You Beauty + Big Dingo + Point Being + more: Imperial Hotel (The Corner Store), Newtown

Cross City Sessions Vol. 1 East Side feat. Daily Meds + Dutch + Beastside + Prospecta + Corner Store Superheroes + Kid Fiction: Jam Gallery, Bondi Junction

Chalkie White: Kiama Leagues Club, Kiama

FBi Social feat. Lookear: A Unique Night of Sustainability, Music & Image with Ears + Big Dead + Takadimi + Nic Cassey: Kings Cross Hotel, Kings Cross

The Intercontinental Playboys + The Men From Uncle + 69BC: LazyBones Lounge, Marrickville

Emma Pack: Lizottes Central Coast, Kincumber

Hotel California - A Tribute To The Eagles: Lizottes Newcastle, New Lambton

Tamara Stewart + Luke O'Shea + Ellen Mara: Lizottes Sydney, Dee Why

Salmonella Dub Soundsystem + Snareophobe + Dub Princess + more: Manning Bar, Camperdown

Dr Zoom Duo: Nelson Bay Diggers Club, Nelson Bay

Nova Tone: North Sydney Leagues Club, Cammeray

Little Black Book: Northumberland Hotel, Lambton

Sonny: Oasis on Beamish Hotel, Campsie

Evie Dean: Orient Hotel (4.30pm), Sydney

Tex Perkins With The Ape: Oxford Art Factory, Darlinghurst

Kristy Lee: Penrith Gaels, Kingswood

Kazaam: Ramsgate RSL (Lounge), Sans Souci

Jellybean Jam: Revesby Workers (Infinity Lounge), Revesby

Touchwood: Royal Hotel, Springwood

Bands On Stage feat.

Starr Witness + Guests: Ruby L'otel, Rozelle

Am 2 PM: Seven Hills/Toongabbie RSL, Seven Hills

The Acacia Strain + Aversions Crown + Graves + Final Frontier + The Spheres: Studio 6, Sutherland

Far Away Stables + Sound Of Seasons + Insider + The Trobes: Tattersalls Hotel, Penrith

Overtone: The Exchange Hotel, Hamilton

D.R.I + Special Guests: The Hi-Fi, Moore Park

Daley Holliday: The Mark Hotel, Lambton

Hits: The Roller Den, Erskineville



**CALLING ALL CARS: 1 MAY TRANSIT BAR CANBERRA:
2 THE SMALL BALLROOM NEWCASTLE: 3 OXFORD ART FACTORY:
4 STUDIO SIX SUTHERLAND**

Client Liaison + Special Guests: Goodgod Small Club (Danceteria), Sydney

Anna Milat: Grand Hotel, Newcastle

Lyall Moloney: Great Northern Hotel, Newcastle

Bands On Stage feat. + Stuart Jammin + Guests: Hampshire Hotel, Camperdown

AJ: Harbour View Hotel, The Rocks

Bally Sagoo + Raj Khanna + more: Hard Rock Cafe, Darling Harbour

Evan The Brave: He Made She Made (6pm), Darlinghurst

The Levymen: Hotel Jesmond, Jesmond

Jacob Sgouros: Howlin' Wolf Bar, Wollongong

The Barefoot Band + more: Jam Gallery (Underground), Bondi Junction

Hot Rod: Katoomba RSL, Katoomba

Am 2 Pm: Kellys on King, Newtown

Toxic Dolls: Kiama Leagues Club, Kiama

Hands Up!: Kings Cross Hotel, Kings Cross

Stormcellar: LazyBones Lounge, Marrickville

John Paul Young & the Allstar Band: Lizottes Central Coast, Kincumber

Kevin Bennett + The Flood: Lizottes Newcastle, New Lambton

Mark Wilkinson + Annabelle Kay: Lizottes Sydney, Dee Why

Endless Summer Beach Party: Macarthur Tavern, Campbelltown

Russian Circles + Dumbassaint + Mish: Manning Bar, Camperdown

Two Minds: Mercantile Hotel, The Rocks

DJ Shayne Alsop: Mounties (Terrace Bar), Mt Pritchard

Coastal Craze: Nelson Bay Diggers Club, Nelson Bay

Armchair Travellers Duo: North Sydney Leagues, Cammeray

Hue Williams: Ocean Beach Hotel, Umina

Souled Out + Jonathon Jones: Orient Hotel, Sydney

Calling All Cars + The Love Junkies + The Sinking Teeth: Oxford Art Factory, Darlinghurst

Beat Thieves + Lax + more: Oxford Art Factory (Gallery Bar), Darlinghurst

Angie: Pennant Hills Hotel, Pennant Hills

The Nuts: Penrith Gaels, Kingswood

Funkstar: Penrith RSL (Castle Lounge / 9pm), Penrith

Jazz Express: Penrith RSL (Castle Lounge / 2pm), Penrith

Touchwood: Picton Bowling Club, Picton

Sons of Mercury: Picton Hotel, Picton

VIP: PJ's Irish Pub, Parramatta

Matchbox Band: Ramsgate RSL (Auditorium), Sans Souci

SAT 03

Wildcatz: 3 Wise Monkeys, Sydney

DJ Sean Michael: 5 Sawyers, Newcastle

Darryl Beaton & the D1 Cartel: 505, Surry Hills

Dean Kywood: Absolute Thai, Charlestown

Angie Q: Bar Petite, Newcastle

Jim Overend: Beauford Hotel, Mayfield

The Rumours: Belmont 16's, Belmont

Whiskey Tango Foxtrot (WTF): Belmore Hotel, Maitland

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High Rollers Big Band: Revesby Workers (Infinity Lounge), Revesby

Trilogy: RG McGees, Richmond

KG Duo: Royal Federal Hotel, Braxton

Angelena Locke: Tahmoor Inn, Tahmoor

Sea Legs + Burnside + Truth Be Told + Tanya Batt: Tattersalls Hotel, Penrith

Greg Osby: The Basement, Circular Quay

Steve Tonge: The Belvedere Hotel, Sydney

Incognito Band: The Exchange Hotel, Hamilton

Collusion with Pete Rock + DJ Premier: The Hi-Fi, Moore Park

Pacha presents Love: The Ivy, Sydney

Hayden Johns: The Mark Hotel, Lambton

Drumming Open Night: The Rhythmic Hut (4pm), Gosford

Sneez: The Royal Exchange, Newcastle

Hits + Bittersweet Kicks + Bruce + Modesty: The Small Ballroom, Newcastle

Visions feat. Seahorse + Spirit Valley + Bad Jeep + Splash (DJ Set) + Deep Sea Arcade (DJ Set) + Velvet Cave DJs: The Standard Bowl, Surry Hills

Tom Buckley: The Windsor Castle Hotel, Newcastle

Thredbo Jazz: Thredbo Village, Thredbo

Paul Hayward + Friends: Town & Country Hotel (4pm), St Peters

Big Way Out: Tracks, Epping

The Decline + Chris Duke & The Royals + Faux Effects + more: Valve @ Agincourt (Level One / 7pm), Sydney

Slayer Day 2014 feat. Metreya + Terrential + Freelance Fuckwits + Murder World + Atomesquid + Gutter Tactic + Carbon Black + Cryptic Scorn + more: Valve @ Agincourt (Basement / 12pm), Sydney

The Years: Warner at the Bay, Warners Bay

Muddy Feet + DJ Marty: Wentworthville Leagues Club, Wentworthville

Big Dead + Basils Kite + Distal + Reactionary: Yours & Owls, Wollongong

SUN 04

DJ Jonathan: 5 Sawyers, Newcastle

Crocq: Bar Petite, Newcastle

Bloom: Belmont 16's, Belmont

The Remains: Botany View Hotel, Newtown

Tomorrow Foundation Fundraiser feat. La Mar + Grace Pitts + Ruby Phillips + 100 Bridges: Brass Monkey, Cronulla

Kavisha Mazzella: Camelot Lounge (Django Bar), Marrickville

Equus: Camelot Lounge, Marrickville

Skyz The Limit: Campsie RSL (2pm), Campsie



**OWEN CAMPBELL: 2 MAY THE ABBEY CANBERRA;
3 CAMELOT LOUNGE; 4 LIZOTTES NEWCASTLE**

Illawarra Autumn Jazzfest 2014: Corrimbal Hotel, Corrimbal

Guitar Masters with Steve Cowley + Guests: Duke of Wellington Hotel, New Lambton

Songs On Stage feat. Stuart Jammin + Chris Brookes + Guests: Ettalong Memorial Bowling Club, Ettalong

Sabbath Sessions feat. Dead City Ruins + Smokin' Mirrors + Massive: Frankie's Pizza By The Slice, Sydney

Sunday Jazz with Dave Smith + Ron Philpott + Fergus Furlong: Harold Park Hotel (4pm), Glebe

King Tide: Hotel Steyne (Moonshine Cider & Rum Bar), Manly

Hayden Johns: Jewells Tavern, Jewells

Darcy Le Year: Kiama Leagues Club, Kiama

Beccy & The Pussycats: LazyBones Lounge, Marrickville

Lazy Sunday Lunch with Mike McCarthy + The Soorleys: Lizottes Central Coast, Kincumber

Owen Campbell: Lizottes Newcastle, New Lambton

The Cartwheels: Marrickville Bowling Club (4.30pm), Marrickville

Zane Penn: Nelson Bay Diggers Club, Nelson Bay

White + Lonesome Train: Orient Hotel, Sydney

Blaming Vegas: Overlander Hotel (3pm), Cambridge Gardens

The Midnight Drifters: Penrith RSL (Castle Lounge / 2pm), Penrith

Chris Connolly: Ramsgate RSL (Lounge), Sans Souci

Songs On Stage feat. Andrew Denniston + Bradley Primmer + Guests: Red Lion Hotel, Rozelle

Calling All Cars: Studio 6, Sutherland

Steve Edmonds Band: The Mark Hotel, Lambton

Little Earthquake: The Vanguard, Newtown

Mods Mayday feat. Urban Guerrillas + The Smart Folk + The Freds + Steph Miller: Union Hotel (3pm), Newtown

To Engineer An Exorcist + Caraway Seed + Xemper Phi + more: Valve @ Agincourt (Basement / 3pm), Sydney

Marty Stewart: Waverley Bowling & Recreation Club, Waverley

MON 05

5 Seconds of Summer + Guests: Enmore Theatre (All Ages), Enmore

Songs On Stage feat. Stuart Jammin + Chris Brookes + Massimo Presti + Rick Taylor: Kellys on King, Newtown

Mar Haze: Lansdowne Hotel, Chippendale

Sonic Mayhem Orchestra: LazyBones Lounge, Marrickville

Kye Brown: Orient Hotel, Sydney

Jason Derulo + Ricki-Lee: Qantas Credit Union Arena, Darling Harbour

Hugh Laurie & The Copper Bottom Band: State Theatre, Sydney

Big Swing Band: Tattersalls Hotel, Penrith

Songs On Stage feat. Helmut Uhlmann + Men with Day Jobs + Guests: The Loft, UTS, Broadway

The Decline + Pat Decline + Val (Steel City Allstars) + Nerdlinger + The Acid Monkeys: Yours & Owls (RAD Bar), Wollongong

TUE 06

Old School Funk & Groove Night: 505, Surry Hills

Underground Tuesdays feat. Declan Kelly + The Kava Kings + Veena Ra + more: Bar 34 (Downstairs Bar), Bondi Beach

Songwriter Sessions with Karl Broadie: Coogee Diggers (The Bunker), Coogee

Liza Ohlback: LazyBones Lounge, Marrickville

Henry Kendall High School Musical Showcase: Lizottes Central Coast, Kincumber

Jackie Loeb + Gretel Killeen: Lizottes Newcastle, New Lambton

Co-Pilot: Orient Hotel, Sydney

Arctic Monkeys + Pond: Qantas Credit Union Arena, Darling Harbour

Hugh Laurie & The Copper Bottom Band: State Theatre, Sydney

Swingtime Tuesday: The Basement, Circular Quay

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A black and white photograph of a drummer from behind, wearing a dark t-shirt and a necklace. They are playing a drum set that includes a snare drum, a bass drum, and several cymbals. The background is filled with bright stage lights and smoke.

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